*Worth waiting for*

# KRAISLER RADIO

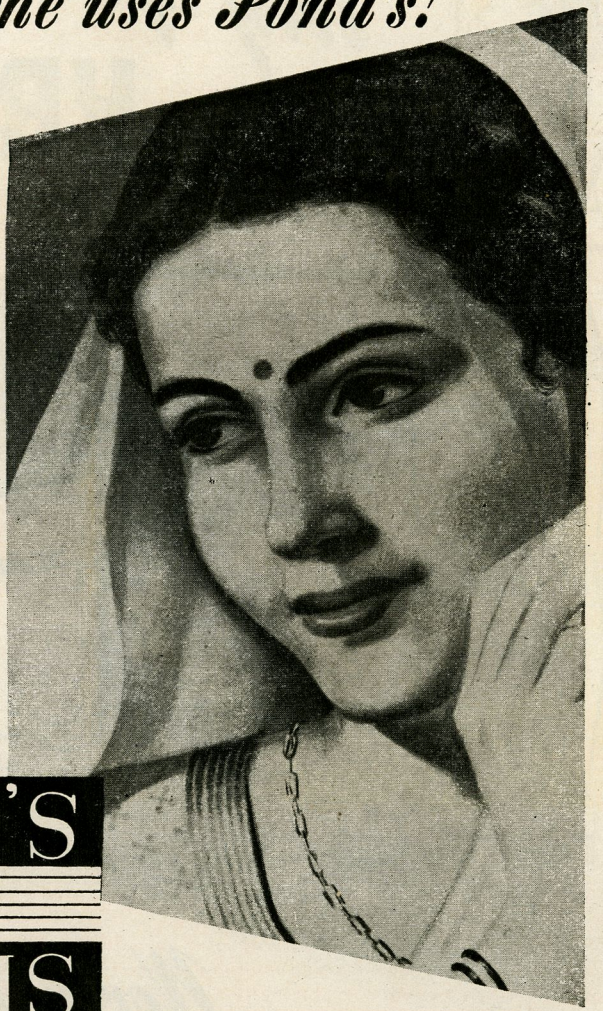
***Designed for discriminating people by British Radio Engineers with two decades of Experience.***

*SOLE DISTRIBUTORS : GREAT EASTERN COMMERCIAL CORP LTD. ALLAHABAD.*

BRANCHES: BOMBAY • DELHI • LUCKNOW.

* **Leela**
*Graceful as a breeze . . . cheeks smooth as ivory . . .*

# *she's lovely! she uses Pond's!



Do you, too, know that *thorough* cleansing is the most important care you can give your skin? . . . let gentle, fragrant **Pond's** creams help you to keep your face sparkling, clean and fresh. First—smooth in **Pond's** Cold Cream. Wipe off with **Pond's** Tissue. Then smooth on **Pond's** Vanishing Cream, watch it disappear into your skin —keeping your face soft and smooth.

# POND'S CREAMS

**Pond's Cold Cream:** Cleanse face thoroughly twice daily by smoothing Pond's Cold Cream over your face; pat it on with tiny whirls of your fingertips. Remove with Pond's Tissue.

**Pond's Vanishing Cream:** After removing Cold Cream, with fingertips work in Pond's Vanishing Cream. Vanishes as you use it—protecting your skin.

**Pond's Powder:** If you like, a pat of Pond's Powder afterward for a flower-petal finish!

*The Pond's Routine*

*Trade enquiries to:* L. D. Seymour & Co. (India) Ltd.
Bombay - Calcutta - Karachi - Madras.

Copyright: Pond's Extract Co.

SUBSCRIPTION RATES:

The annual subscription, for 12 issues of "filmindia", from any month is:

INLAND Rs. 24/-

FOREIGN: Shillings 50/-

Subscription is accepted only for a collective period of 12 months and not for a smaller period.

Subscription money should be remitted only by Money Order or by Postal Order but not by cheques. V.P.P.s will not be sent.

# filmindia

PROPRIETORS

FILMINDIA PUBLICATIONS LTD.

55, SIR PHIROZESHAH MEHTA ROAD, FORT, BOMBAY.

*Telephone : 26752*

Editor: BABURAO PATEL

Vol. XIII. | JULY 1947 | No 7.

ADVERTISEMENT RATES:

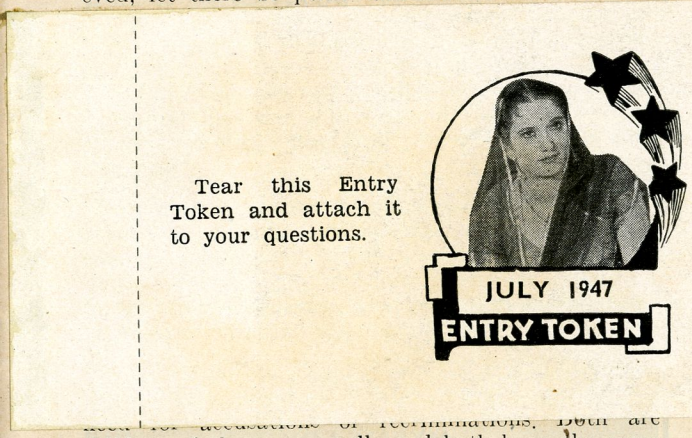
The advertisement rates are as follows:

| | Per Insertion |
|---|---|
| Full Page Inside | Rs. 400 |
| Half Page inside | Rs. 210 |
| ¼ Page inside | Rs. 120 |
| ⅛ Page inside | Rs. 150 |
| 2nd & 3rd Cover | Rs. 500 |
| 4th Cover | Rs. 600 |
| 1st Cover | Rs. 1,000 |

The cost of the advertisement should be submitted in advance with the order. The advertisement will be subject to the terms and conditions of our usual contract.

# *Tearing The Twins Apart!*

India has at last been cut into bits and two of her bits will in future be known as Pakistan. Pakistan will be the dreamland of Muslims. They fought for this dream and anointed it with the blood of their brothers. Now that the object has been achieved, let there be peace and love between the two




children of the same cradle and both have the same attributes and defects as heritage for their individual future. One can't laugh at the other without exposing his own defect.

The frontier between these two nations will essentially be transparent and one brother can look at the other with blessings in his eyes and affection in his heart. It is up to the people of both the nations to rub off the line of demarcation which politicians have drawn between the two brothers.

This spirit of mutual accommodation must be primarily understood by our film producers if future feuds are to be avoided and the industry is to be a prosperous pursuit in both the countries.

Now there is no need for producing pictures like "Humayun", which emphasize the Mughal ambitions of sovereignty, while pictures like "40 Crores" with their high-sounding maxims of unity have now become milestones of laughter and ridicule.

There is no need for Muslim producers to rush to Pakistan in an unreasonable alarm. Muslims will be as safe in India as in Pakistan and according to some intellectuals, happier here than there. So long as Muslim and Hindu producers do not step on each others' corns due to sheer impishness, there is no need to bring politics into an industry which entertains all—Hindus and Muslims—alike.

We are sorry to observe that some Hindu pro-cers are already provoking Hindu financiers to hdraw their financial support to Muslim produ-s. This is a double-edged manoeuvre. It kills the npetitor and at the same time provides additional ance for Hindu producers, perhaps at lower rates.

We call this a damn dirty game for two reasons: stly, this is not the spirit in which our freedom to be translated into a glorious nationalism and ondly, Muslim producers, rightly or wrongly, m the prosperous backbone of our film industry ay, more so because the majority of Hindu pro-ers are down on their luck with the weight of ir mad gambles and top-heavy liabilities. Besides, t little novelty and quality that is found in our ion pictures, is entirely due to the enterprise of Muslim producers.

The Muslim producers are therefore vitally necessary for the future prosperity of the film industry in India. If the present Muslim producers are chased out of the country by misusing financial pressure, the loss will be all ours. People of imagination and enterprise thrive in any clime or country. Tel Aviv was once a frightening desert, today it is one of the most prosperous cities of the world, thanks to the initiative and enterprise of the Jews.

Both the Hindu and the Muslim producers have, however, a common mission to perform. After centuries of their twin existence the Hindus and the Muslims have been torn apart by the British.

The Britisher is today the most popular foreigner in India. From a ruthless tyrant exploiting the fortunes of 400 millions, he has suddenly become the presiding priest at India's new temple of freedom and by his usual tact and diplomacy has hypnotized the freedom-thirsty slaves into believing that the Britisher is still the best friend of India. In the dawn of freedom we still can't see the deep game he is playing but we are told that he is going away for good. Which means that the wedge between us will be removed. Once the wedge is removed, is there anything to stop the twins from coming together?

Film producers, both Hindus and Muslims, can hasten this process of bringing the twins together by producing such pictures as will promote affectionate feelings of good neighbourliness.

Only on the path of good neighbourliness will our film industry find prosperity. As long as our film people remember this, there is no need for Muslim producers to migrate.

## "God Save The King"

The British national anthem is an embarrassing relic of British imperialism in India. Somehow the cinema owners all over India, imagining themselves to be trustees of the British Empire, took it upon themselves to play the British anthem after every show in their theatres with the result that the King of England became the most prayed for monarch in the world and one who needed divine grace every time his name was uttered.

In olden times the anthem was used as a signal to wake up sleeping or half-hypnotized folks in the theatre. But later on with the Gandhi caps of freedom waving the Indian Tri-colour, the British anthem provided just one more provocation to revolt. Conversely the British residents in India became a shade too touchy about their anthem and quite a few brawls took place in our theatres when some stubborn Indian nationalists refused to jump to the tune of "God Save the King" and pose like the standing dead to save a king three thousand miles away.

Both the Indians and the white men often behaved rudely and unreasonably towards each other over the quietest type of monarch it can be the good fortune of any country to have. The King was always innocent but his subjects were often guilty of rank abuse of good manners.

With freedom on the horizon, it is a bit too much to expect Indians to jump up to the tune of the British anthem and pose like the standing dead to please his white neighbour in the next chair.

And yet cinema owners, particularly Parsi owners who still put a garland round Queen Victoria's head, insist on playing the British anthem after every show to flatter a few white men and hurt all the Indians in the auditorium.

A cinema house is hardly the place to prove loyalties to the crown and it is idiotic of cinema owners to risk unnecessary brawls over a relic which has, at best, only an antique value in these times.

We understand that in Calcutta all the cinemas have stopped playing the British anthem from the 3rd of June.

May we know when the Bombay cinema owners will follow suit? To wake up the sleeping dogs they have umpteen other noises including the trademark noise provided by the producer himself. It is not necessary to play "God Save the King" in the interest of a king who is not at all in any danger.

RKO RADIO PICTURES

Ready For Release
FROM
The Showmanship Company
"WOMAN ON THE BEACH"
JOAN BENNETT
ROBERT RYAN
★
"HONEYMOON"
SHIRLEY TEMPLE
FRANCHOT TONE
GUY MADISON
★
"BACHELOR & THE BOBBY SOXER"
CARY GRANT
SHIRLEY TEMPLE
MYRNA LOY
★
"FALCON IN SAN FRANCISCO"
TOM CONWAY
RITA CORDAY
ALSO
"TODAY AND TOMORROW"
AMERICA'S FINEST
MOTION PICTURE SERIES
DYNAMIC TWO-REEL
DOCUMENTARY AND
EDUCATIONAL SUBJECTS
CONTACT
RKO RADIO PICTURES LTD.,
P. O. BOX 733,
BOMBAY-1

# Bombay Calling

*This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.*

**WRONG EMPHASIS IN ACTING**

The day Producer V. Shantaram sat before the make-up mirror to become the hero of "Dr. Kotnis", the Indian screen added 25 years to its glamour. In defiance of the actual needs of the story of Dr. Kotnis, who was the youngest member of the Indian Medical Mission to China, V. Shantaram was hypnotized by flatterers around, to play the hero and not only make a fool of himself but also heap insult on the late Dr. Kotnis by adding 25 years to his age and several negroid characteristics to his appearance.

If you study Shantaram's face closely, you will readily understand what I mean by "negroid characteristics". Look at his short curly hair, his thick hanging lips, his thick, broad nose, his deep, shifty eyes under thick eye-brows and his rough, swarthy skin and compare these characteristics with those usually found in the Abyssinians or other Negroid races and you will grant that Shantaram's appearance competes very closely with that of the average cultured Abyssinian. Not that this appearance is a slur on him in any way but in motion pictures, where realism is most of the art people don't expect a wrong type of face to peep out of the screen when the story demands an essentially Indian type.

**Mazhar Khan's "Jayashree", Suman plays a big role in "Sona" a social story produced and directed by Mazhar Khan.**

To bridge the big gulf of age in "Dr. Kotnis", Shantaram jumped about like a kangaroo over tables and other hurdles just to emphasize the youthful aspect of the role. But jumping with legs does not bring youth in the face. And on the screen, the face decides not only the age but also the performance of the character.

An inferiority complex, similar to the one displayed by Shantaram in acting the youthful hero in "Dr. Kotnis", is often seen in other artistes like the limping Surendra, the bald Motilal, the fat Shanta Apte, the paunchy Ishwarlal, the bulging Winayak and many others. Each of them tries to escape some individual defect by over emphasizing the opposite attribute with the unfortunate result that the particular defect becomes more noticeable. Thus when Surendra tries to walk fast so that the audience may not catch him limping, his over-emphasis actually helps his dragging foot to limp into the eye. Motilal, the baldy boy of the screen, wears such a thick and tough wig these days that the over-emphasis excites the people to use their imagination and they visualize Motilal with a bigger bald patch than he has actually got.

The fat Shanta Apte with her unmistakable pug nose flits about the sets with dancing rhythm to shrink in the eye of the audience. Actually she succeeds in creating ridicule because dancing needs a slim figure to win the applause of the people. Likewise the aged Ishwarlal trying to hide his paunch which strides quite a few inches ahead of him and the bulging Winayak wearing under-size clothes to drop a few pounds from his weight, only succeed in emphasizing their particular defects, however much they may try to hide or camouflage them.

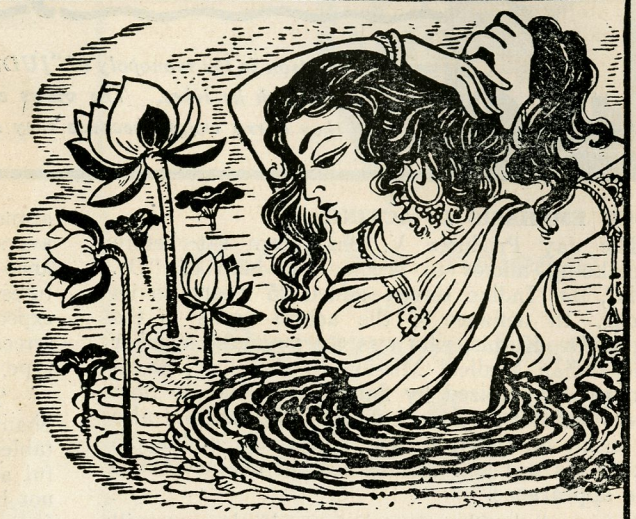
The other day I found a one-eyed journalist winking at a girl with his glass eye to make her forget the unfortunate circumstance of the man having only one eye.

Inferiority complex is quite a common aspect of human nature. But no one cares so much for exhibitions of different complexes in actual life. On the screen, however, these defects are noticed when artistes labour to emphasize the opposite attributes in a vain attempt to hide their natural defects.

BATHING HABITS IN INDIA

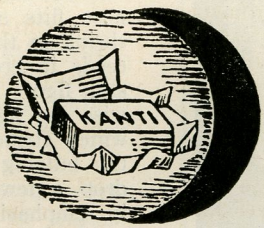
# "SHIKAI"

## in South India



The various Provinces in the vast sub-continent of India have always used different methods for cleaning their bodies. For example, the people of Tamil Nad (South India) used to use Shikai powder. This habit, however, is fast disappearing and, today, Swastik's Kanti Soap is displacing Shikai Powder and other cleansing agents in thousands of homes.

Other quality Swastik Products include Perfumed Castor Oil, Swastik Shaving Stick, Washing Soaps, Gowalia Brand Vanaspati, etc.




# SWASTIK KANTI SOAP

*UNMATCHED FOR QUALITY*

**SWASTIK OIL MILLS LIMITED, Wadala, BOMBAY.**

SHILPI

BOM. 4A

BE INDIAN - BUY INDIAN !

**WRONG TEAMING RUINS PICTURES!**

Talking of acting reminds us of the wrong casting producers so often do and which to a large extent is responsible for the failure of pictures at the box-offices.

In fact our producers hardly know how 'romance' is spelt on the screen. They should realize that a screen romance has primarily to be imbibed with the eyes before it appeals to the heart. It is therefore vitally important to see that what meets the eye is pleasantly cast. It is almost a suicidal policy to cast an aged hero against a young maiden or an aged heroine against a young boy. The contrast in their ages is clearly seen on the screen and once this difference is noticed the audience fails to visualize a romantic relationship between the hero and the heroine. And when a producer fails to paint romance on the screen, a picture fails at the box-offices.

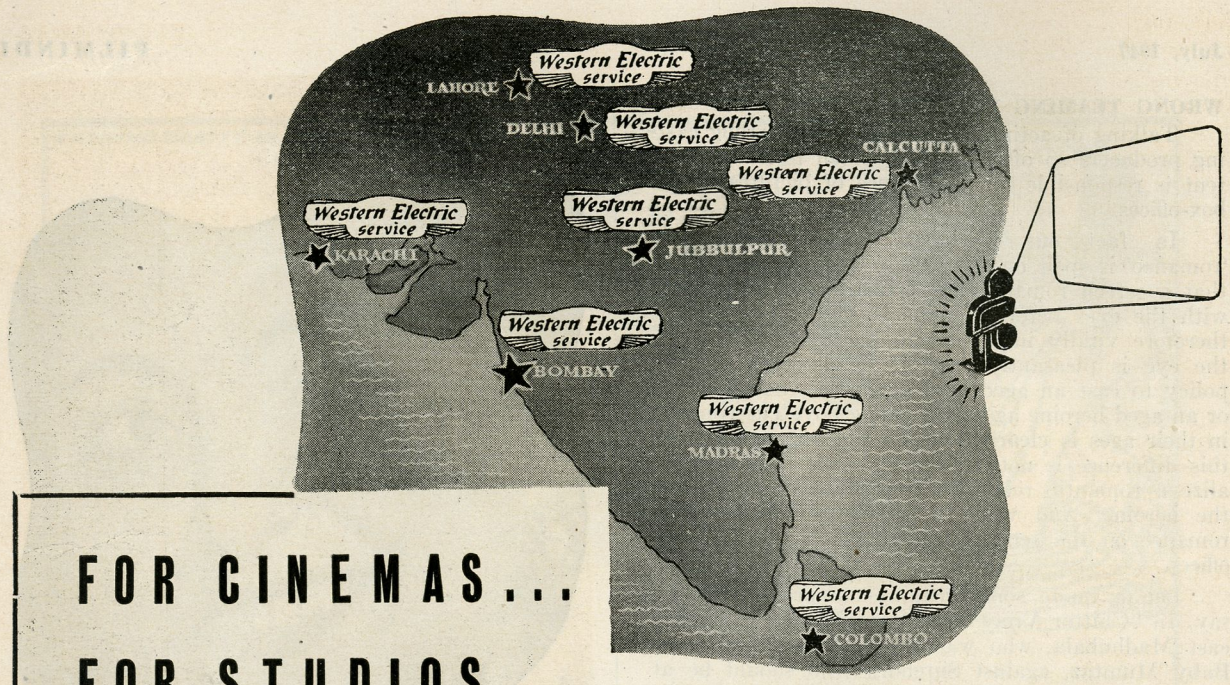
Let us quote some instances to prove what we say. In "Chittor Vijay", Producer Mohan Sinha has cast Madhubala, who was till yesterday known as Baby Mumtaz, against Surendra who should be at least 27 years her senior in age. When the parties to romance have to bridge a gulf of 27 years, they must necessarily create ridicule on the screen.

Take another well-known incident. In "Dr. Kotnis", Shantaram, fast nearing 50, played the "young" hero to Jayashree who shouldn't be more than 25. Admitting that in life they are husband and wife, their romance on the screen looked absolutely unconvincing and one felt that an old Indian dotard was mercilessly chasing a young Chinese girl. Merely because they happen to be husband and wife in life, it doesn't mean that they make an ideal pair on the screen. Life is often a badly-woven, strange design in which odd things often meet under the misfortune of circumstances. But romance on the screen has to be portrayed with time-worn hues of emotion in which the basic hue is the glow of youth. To be effective on the screen romance must necessarily be young. No sooner you add age to romance you turn it into a tragedy of life. And that is exactly what happened with the main characterisations of "Dr. Kotnis" and the tragedy of the story came home to the audience in the very first reel when they spotted Shantaram jumping like a kangaroo in an attempt to drop years from his age. "Dr. Kotnis" failed because Shantaram played the lead against Jayashree, a heroine at least 25 years younger than the "hero".

Let us take still another picture, "Bhai Jan", in which against the youngster Karan Dewan, the obese Nur Jehan played the heroine. Nur Jehan has a broad face which looks old in advance of her actual age. She needs an elderly hero like Surendra and with her dowager appearance she matched pretty well with Surendra in "Anmol Ghadi" but failed to convince in "Bhai Jan" in company with the youthful Karan Dewan.

Baldy Motilal, with several "stars and stripes" on his aged face and with his early Sagar heroine now

Renaud
SWEET PEA
Sweet Pea
BY RENAUD
A POEM IN PERFUME
The fragrance of a thousand flowers, delicate and haunting like the falling cadences of a rare melody wear it for *him*. A single precious drop will touch your beauty to unforgettable heights . . . as high as *his* heart.
Five distinctive creations for you..... to choose the one to match your individual mood.
SWEET PEA, FORET DE FRANCE, SUR 2 NOTES, GLISSADE, BATEAU IVRE
Rénaud
PARIS
1817
For 130 years perfumers to Royalty
Trade enquiries to:
INDO-INTERNATIONAL COMMERCIAL CORPORATION LTD.
Laigir Chambers, Tamarind Lane, Fort, Bombay
AVAILABLE AT ALL GOOD STORES.

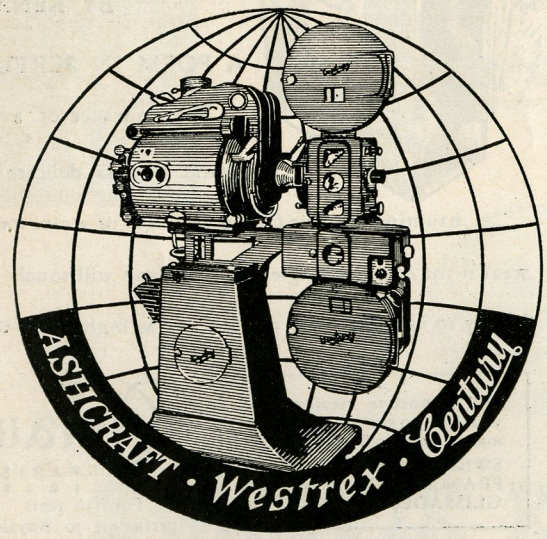



# FOR CINEMAS...
# FOR STUDIOS...
## POSTWAR STANDARDS OF *Service*

**Thanks to the regular, reliable on-the-spot W. E. Cinema service that goes with the.....**

.....newest and finest developments in recording and projection equipment by Western Electric.

Western Electric Service Centres are placed to serve every theatre and studio in India.




## THE "BIG THREE" IN THE CINEMA WORLD

**Westrex Sound, together with Ashcraft Arc Lamps and Century Projectors make a team that is the exhibitor's best bet for freedom from projection worries.**

They are built best in the first place, installed right, and serviced by a firm which has specialised in service since sound began. Let us show you what they can do for you.

## *GOOD NEWS EXPECTED SOON!*

**about new W. E. Studio equipment**

*Western Electric Company of India*

P. O. Box 1232 Bombay

enjoying an old-age pension, recently made a brave attempt, with the help of a clumsy wig, to play the juvenile lead in "Pehli Nazar" against two young girls, Veena and Munnawar Sultana and though he worked well, the "looks of him" ruined the romance of the picture and dissipated the youth of the two girls. Another picture which must be written against Motilal was "Bisvi Sadi" in which this aged actor had the young Nargis as his victim.

It is entirely a wrong notion that well-known actors or actresses draw at the box-offices despite their age and despite their being teamed with much younger opposites.

Romance to be successful on the screen must necessarily be young in age and often foolish. And because romance is still the main guarantee of a picture becoming a success at the box-office, producers will do well to cast their characters carefully in future.

**OUR CENSORS AND OUR CRITICS!**

The Bombay Board of Film Censors continues to do useful work though without initiative or imagination. The censor inspectors have to be whipped into action from picture to picture and more often than not they discover that something is wrong with a picture only after "filmindia" has pointed out the objectionable parts.

The unfortunate result of this lack of initial understanding on the part of the censors is that an objectionable picture often gets quite a good run in the district towns before its objectionable portions are deleted after "filmindia's" complaint.

Very much same has been the case with "Panihari". The picture, with the full weight of Pandit Indra's vulgarity, had been released at several important stations long before its Bombay release and not one of the long experienced censors nor any of the so-called critics in the country had found anything objectionable in the picture till Editor Patel saw the picture and condemned portions of it as too vulgar for public exhibition.

Only after Editor Patel's solitary and singular criticism of "Panihari", during its Bombay release and quite a year after the picture was originally passed by the Censors, that the censors woke up to the filth in the picture and have now cut out the following portions:

a) In Part No. 1. delete the word "jani" from the dialogue "Are tumbhi to roz nai maloom hoti hai jani"

b) In Part No. 2. delete Yakub's dialogue: "Isase bade do ghade uthaye phirti hai lo"

c) In Part No. 3. delete Kanhaiyalal's dialogue: "Tum eh samajoke tum Padmase Bholeko nahi mereko de rahi ho"

d) In Part No. 4, delete Surendra's dialogue: "Are koi ghodi dekhi hogi isne".

e) In Part No. 5. delete Surendra's dialogue: "Aur main apko raatbhar isi tarah utha sakta hoon" and "Agar hame kisike bahuke takiye is tarah mil jai to ham umar bhar aram karenge"

**Ashok Kumar seems to be doing the Surdas stunt by climbing into the heroine's room in "Chandrasekhar" a story of Pioneer Pictures.**

f) In Part 11, delete the dialogue: "Na jane ye bewakoof auraten nokari karate bachha janane baith jati hain"

This single incident ought to prove the type of censors and critics we have in the country.

The other deletions during the month are as follows:

In "Pagdandi", produced by Pancholi, delete:

a) In Reel No. 4. the following dialogue between Om and Akhtar, because it is vulgar by suggestion:
Om: "Main kisi kam asakta hun to hazir hun"
Om: "Bas Hamare liye itna hi?"
Akhtar: "Nirdhan ke pas dene ke liye kya hai?"
Om: "Are to main takke to nahin mang raha hoon"
Akhtar: "Phir?"
Om: "Ab kya bataun—chal kuchh nahin jata"

b) In Reel No. 5, delete the following:
Om: "Dekhun bhala"
Akhtar: "Dekho na. Nahin bas this ho gaya"
Om: "Bara afsos, aisa luchcha dil ham dekhne lage to jhat"

c) In Reel No. 7, delete the following dialogue:
Om: "Dil chahata hai ke god men uthake bhag jaun tumhen.
Are phir kahan bhag chali? Are tujhe chagna hai to mujhe god main uthale"

# THE RIGHT THING at the right time!

One day, a Fisherman who loved music, serenaded the fish in the sea with his flute, hoping to induce them to shore. But they would not respond. Angered, he cast his net and caught a multitude of them. When the fish realized they were caught, they leaped about trying to escape. "Ho, ho", said the Fisherman, "Now you will suffer. You would not dance when I wanted you to, I will have none of your dancing now."

AESOP'S FABLES

Any time is the right time to judge Seagram's V.O. Canadian Whisky. And the right thing to use is water, for water brings out the distinctively different flavor of this fine Canadian whisky—its clean taste, its wonderful smoothness.

*TRY THIS SIMPLE WATER TEST*

1. Add good, pure drinking water (plain or soda) to an ounce or two of Seagram's V. O. Canadian Whisky. Now, breathe in that tempting, inviting bouquet.

2. Sip slowly; enjoy the distinctively different taste, the rare delicacy, the light-bodied smoothness of Seagram's V. O. with water. Then you'll *know* Seagram's V. O. is one of the world's *finest* whiskies and the lightest, cleanest-tasting whisky you have ever enjoyed.

**Seagram's V.O.**

CANADIAN WHISKY

*It's lighter... It's better for you!*

— *Awaiting Release* —

**The music of the soul pitted against**
**The thunder of battle guns!**
**And—**
**Lovely damsels faced with the bayonets of British Imperialism**

*A thrill-packed drama of heroic patriotism, heart-throbbing romance and fast-paced action in the post-Mutiny days.*

**PIONEER PICTURES'**

# CHANDRA SEKHAR

*Starring:*

**★ASHOK KUMAR ★KANAN DEVI**
**with ★BHARATI**

*Supported by:*

**CHHABI BISVAS, SUNDAR, AUZURIE & others**

*Direction:* **DEVAKI BOSE**

*Music:* **Kamal Das Gupta**

*For Territorial Rights —*

**PIONEER PICTURES,**
12/2, Clive Row, CALCUTTA.


Akhtar: "Bihan ka itna chao nahin"
Om: "Nahim to bin bihayi ghar men la dalunga. Bas maza is baat par".

In "Bhookh" produced by Rang Mahal Ltd., omit in Reel No. 8, part of the scene showing a number of labourers, half of them holding hammers in their hands and the other half holding sickles and singing a communistic song.

The last is the first instance of political censorship by the present popular government and seems worth the trouble seeing the mess the Communists are making of our labour unions.

Readers of "filmindia" are requested to note the deletions carefully and if they find any of the pictures being shown with the objectionable portions, they should draw the attention of the local police and forward copies of such correspondence to Editor Patel.

**FILM GOONDAS AND MORARJI!**

Our film people have been very much in the news and the newspapers these days—not because of any glorious achievements in motion pictures but because of drunken exhibitions in public places or lusty illegitimate pursuits in private haunts.

As most of the cases are sub judice we do not desire to mention them or comment on them but it is a crying shame to find this disgraceful state of affairs in the industry when we have been shouting ourselves hoarse to enlist the sympathy and support of educated people.

It seems to be a case of an idle mind becoming the devil's workshop. Most of our film people have nothing to do these days and they are seen frequenting restaurants and other places of public amusement and kicking up unholy rows under the influence of intoxicating drinks.

Already the papers have reported half-a-dozen rape cases, a dozen brawls, quite a few outrages on women's modesty and a formidable number of assaults. One man specializes in raping women and seems to get away with it even in the popular Congress regime. Another fellow specializes in blackmail and extortion and people pay quietly rather than risk the doubtful limelight of newspaper publicity.

If this part of India, as distinct from Pakistan, is going to be an ideal state these anti-social activities of film scoundrels must be stopped by the authorities. The ordinary police people seem to be reluctant for reasons known to themselves. Besides the present police folks are our inheritance from the old bureaucracy and they have too many old habits and friendships to be completely drastic in chasing out any anti-social elements.

Our only hope is Minister Morarji Desai, but he seems to have lost his bearings in the confusion of the red-tape around him.

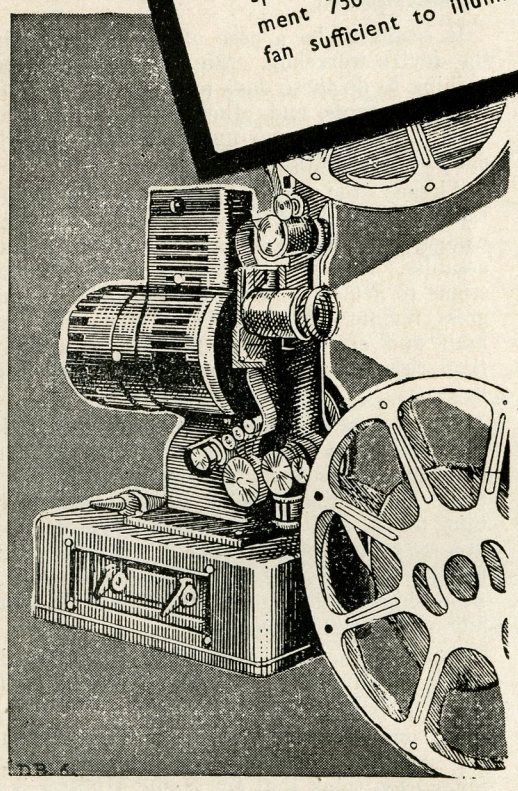
No one can dispute Morarji's honesty but a time has arrived when people wonder about his efficiency. Some even think that our Home Minister is not after all as smart as he looks in hundreds of photographs

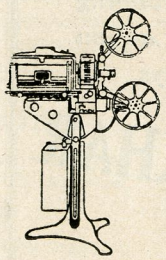
# NEW OPPORTUNITIES in the 16mm field for YOU!

**16 MM** Sound Film opens up a new field to exhibitors for profitable investment . . . big return on a small outlay . . .

16 MM Projection enables the enterprising exhibitor to dot the country with small but well-constructed theatres and touring vans, run at lower cost and installed with low-priced equipment, to show full-length feature Sound Films on 16 MM. These are the opportunities to the small exhibitor with a big vision.

"Debrie 16" Projector is fitted with heavy-duty gears, spindles and bearings with fully automatic oiling pump arrangement 750 watt pre-focus Lamp, cooled by 5 inch exhaust fan sufficient to illuminate brilliantly 12 ft. screen.





Its high-fidelity 20 watts Amplifier, fitted with extra separate bass and high-note controls, gives a reproduction of exceptionally high quality.

WRITE TO:

*Factory Representatives*

**FAZALBHOY LIMITED**

*Motion Picture Sound Engineers*

16, NEW QUEENS ROAD, BOMBAY.

*Branches at :-* CALCUTTA • MADRAS

NEW DELHI • LAHORE • KARACHI

BAA.

taken while making his numerous public appearances. We think our popular ministers have been wasting more time in hopping about like glamour boys than actually doing anything useful. They have not yet been able to break through the red-tape and that was work of primary importance if the bureaucratic arrears of inefficiency and injustice have to be cleared.

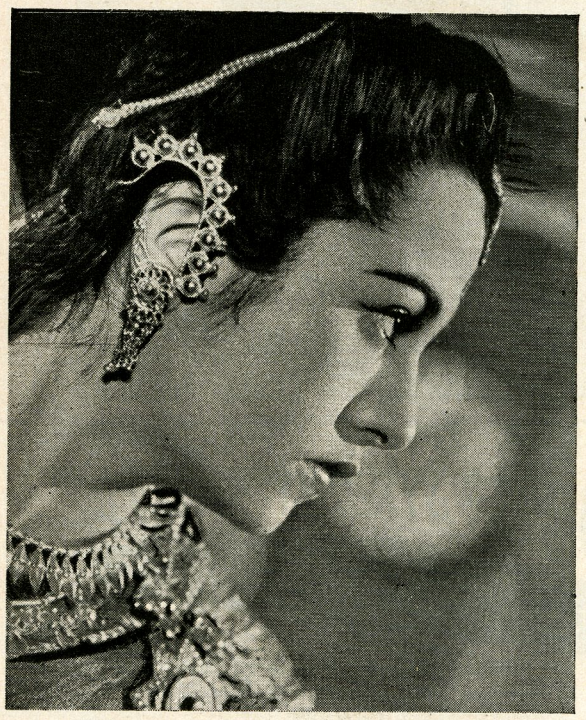
There are numerous things crying for adjustment in the film industry alone and Morarji can set them right within a month at the most but he seems to have permitted them to drift in the old old way of dealing through lazy and socially unconscious subordinates. A proverb which our popular ministers should constantly bear in mind is: "Handsome is that handsome does".

Coming to the theme of the present note on goondas of the film industry, though quite a few people from the industry can be safely kicked out of the province on moral grounds, two, at least, should be immediately deported on proved grounds of their anti-social activities of kidnapping, raping, outraging, assaulting, blackmailing etc.

We don't, of course, expect our present non-violent ministers to do anything so violent but if they desire, we are prepared to name the persons in public interest.

**STOP SHAMELESS APING**

Of the several mediocrities thrown up on the froth of war-time prosperity D. N. Madhok has been perhaps the most outstanding one for giving to the people some cheap and popular Punjabi folk music which has neither school nor quality.



**Veena plays the lead in "Chheen-le-Azadi", a costume picture of Ranjit.**

For over fifteen long years Madhok had been struggling hard to be noticed and to be successful but he could hardly make both ends meet. Chandulal Shah of Ranjit had at one time employed him but could not keep him long as Madhok could not keep the box-office humming. Madhok went wandering into the wilderness of producers and, as luck would have it, came out with "Rattan" which hit the headlines in box-office news.

As a box-office hit the picture was a sheer fluke. Madhok had hawked some of its provincial rights at nominal prices and he did feel a bit rheumatic when the picture started drawing big crowds. No one grudges Madhok the success of "Rattan".

But "Rattan" has already sounded the death-knell of several pictures which are all designed on the "Rattan" plan of cheap, Punjabi folk music with Madhokian words of lyrics. One such picture will be "Bela" produced by Chandulal Shah who had given Madhok a walking-ticket once upon a time.

This aping of the "Rattan" technique and repeating the Madhokian gymnastics of film literature certainly do not provide any novelty for the screen. And the screen needs constant novelty to draw crowds.

Most of the Madhokian pictures, therefore, are likely to fail at the box-offices just as Madhok's own picture "Aae Bahar" did in spite of Madhok's brains and bank balance being in it.

Actually the Madhokian school of Punjabi goonda music has very badly affected our delicate notions of traditional music, and it will be a great pity if film producers perpetuate this Madhokian nonserse riding on rhythm at the cost of our traditional music.

Madhok is not such a magician as some of our idiotic producers imagine. It was not Madhok who produced "Rattan" but "Rattan" which made Madhok just as "Kismet" made S. Mukherjee, "Shakuntala" remade Shantaram, "Woman" made Mehboob etc. The point is why don't these "magicians" go on scoring success after their first fluke hit?

Novelty is not only the spice of entertainment but also its life and unless producers stop aping the pattern of successful pictures, they are not likely to give us a greater number of successful pictures.

They must remember one slogan: Each pattern succeeds once.

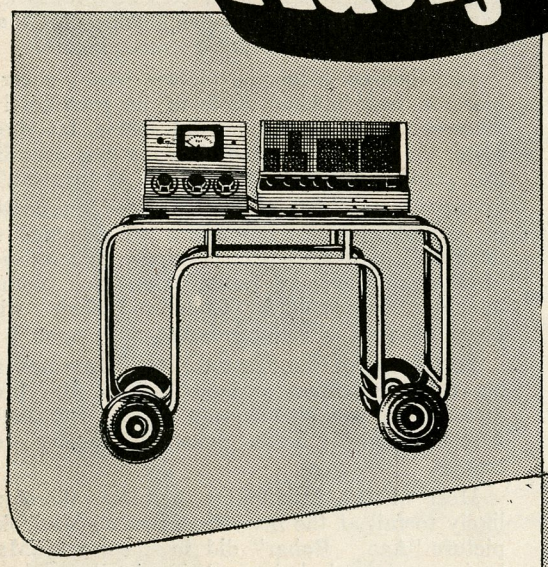
**YOU'LL HARDLY BELIEVE**

That those who had gone to Yankeeland with "tins" and tom toms are now quietly creeping back into India to lose themselves unnoticed amongst 400 millions. When Vijoo walks on the road with Yankee boots, not even a stone moves out of his way.

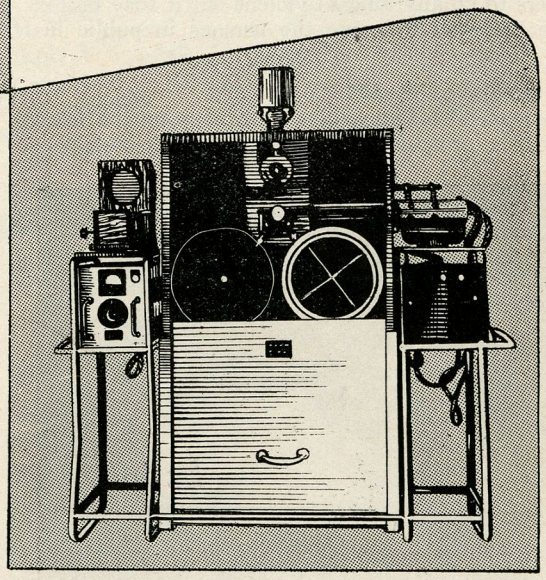
That Vijoo's sixty-lakhs (Rs. 60,00,000) scheme failed in India because the poor Indians told little Vijoo to carry six rupees first and promised to send the zeros afterwards by air mail.

# Fidelytone RECORDING EQUIPMENT

*for your Studios*



**Here's the Recording equipment specially designed for Indian Studios to meet their special needs . . . economical in use and dependable in operation.**



**THE FIDELYTONE RECORDING EQUIPMENT CONSISTS OF:**

1. Main Recorder Rack complete with Recorder fitted with 230 volts 50 Cycles, 3 phase motor, Slating Assembly, Recording Optical Assembly, 1 Oscillite,

   Monitor Loudspeaker with Baffle,

   Power Amplifier working on 230 volts 50 Cycles phase AC

   One tuning fork assembly for 50 Cycle supply

2. Western Electric Dynamic Microphones

Accessories.

2 - 100 ft. Microphone Cable

1 - 100 ft. Shielded cable for connecting console to power assembly.

Headphones with jack.

1 - Spare Oscillite.

*Write to:—*

**SOUND STUDIOS (INDIA) LTD.,**

*Motion Picture Sound Engineers*

45 - 47, Mahatma Gandhi Rd., Fort, Bombay.

B.A.A

**Geeta Desai shows it to our popular ministers how to do street-sweeping in "Hari Mandir", a story of Nav-Hind Pictures.**

That though the Indian Buddhists choked off Vijoo once, Vijoo is still vindictive about the re-birth of Lord Buddha in a film form so that once for all the Buddhists may be disillusioned about their deity. In any case idol worship in these times of Pakistan should not be encouraged.

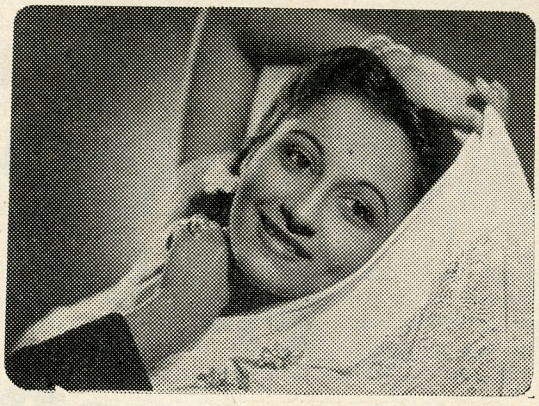
That Mehboob has also returned quietly, of course, back with the "tins" he had taken. The Moghul monarchy evidently did not prove popular with the democracy-diseased Yankees.

That Mehboob straightway landed in Jinnahbad and asked Fatty Ghulam Hussein whether he had any land for a successful film producer. Fatty Ghulam Hussein went down on all fours as he wants all Bhai Jans to settle down in Jinnahbad rather than in Lahore.

That in any case Lahore won't be a suitable place for film production as the town is likely to be the cockpit of Pakistan where little Muslims will be trained to be big warriors to march across the frontiers.

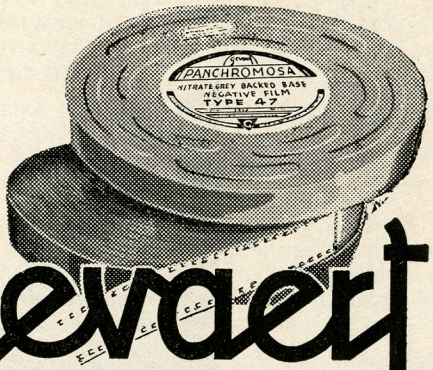
That in case you do not know, Director Asif, the tailor who picked up an old megaphone, has divorced both his wives — or shall we say all his wives?—and is now free to marry again. Veena, please note.

That there is no sense in completing "Mughal-e-Azam" now as it is likely to meet with censoring difficulties both in Hindustan and Pakistan—the two new nurseries of minorities. Asif may as well start his "Nur Jehan" now featuring Veena and himself, of course.

☆

FOR OUTSTANDING FILMS
PRODUCERS USE




Gevaert

NEW TYPE 47
IS FASTER & GIVES
BETTER PICTURES

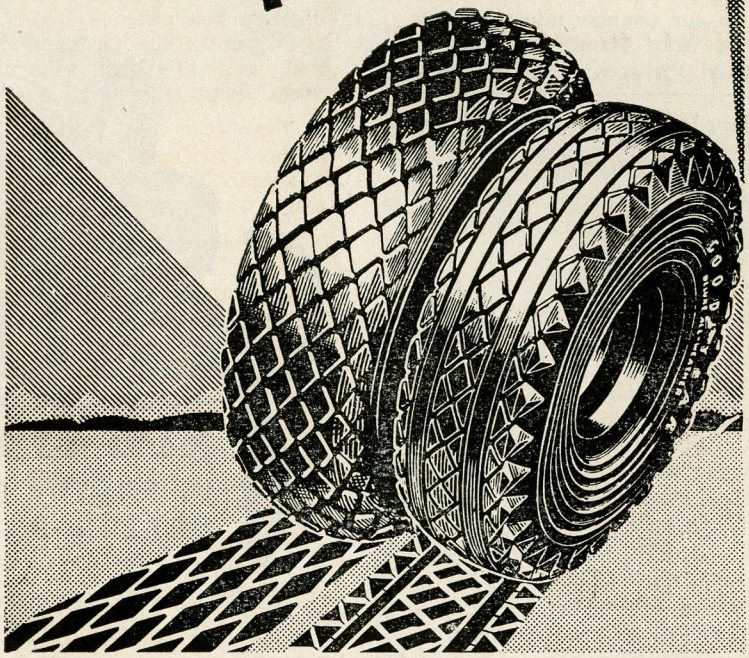
☆

*Sole Distributors*:

PATEL INDIA LTD
190, HORNBY ROAD, BOMBAY.
BRANCHES AT · CALCUTTA · MADRAS
LAHORE · NEW DELHI · NEW YORK.

# YOU'RE MILES AHEAD WITH GOODYEAR

GIANT AND PASSENGER CAR TYRES



• GREATER NON-SKID SAFETY •

• GREATER CORD BODY STRENGTH •

• LONGER WEAR •

NO. 124

***Vividly picturising the successful fight of the poor kisan against a powerful zamindar.***

★

***For Particulars write to :-***

**A. B. SAMANT & CO.,**

**Khetwadi Main Road,**

**Bombay 7. Phone 42332.**

That Chhagan Desai, that Pancholi pet, is in Bombay these days writing articles on film distribution instead of negotiating loans. And Dalsukh is anxious to leave Pakistan lock, stock and barrel.

That Ranjitlal's latest box-office challenge is "Bela", a twisted echo of "Rattan", written by Madhok and directed by Chaturbhuj Doshi. It is planned to bring the heavens down—not on Ranjitlal's fortunes of course. This great hit, as usual, has been completed in a month and a half. "Bolo Seth Chandulal-ki-Jai!"

That the story of "Bela" was concocted by Ranjitlal and his courtiers in the new air-conditioned room at the studios and this product of frozen brains is expected to warm up millions in the country. "Bolo Seth Chandulal-ki-Jai!"

That Ratilal Seth and Chhotubhai Seth, the two long-tongued nephews of Ranjitlal, are wearing muzzles on their mouths these days because the great "Seth" can't pay all the bills and the little "Seths" can't afford to yelp at all-comers. "Bolo Seth Ratilal ki and Seth Chhotubhai ki—(never mind the rest!)".

That Pandit Indra, India's prize Professor of Vulgarity has gone to Bikaner these days to give His Highness some lessons in the bed-room technique about which Panditji has recently read in some ancient scriptures.

That now that Pakistan has been established Muslim producers are not anxious to rush to Jinnahbad. Now they want to live here and trade. Really, what can you do with people like that?

That though the Hindu producers want all the finance to come their way, Hindu financiers are actually financing Muslim producers for the very elementary reason that Muslim producers know how to produce good and successful pictures.

That, believe it or not, but the present-day Hindu producers ought to learn quite a few production tricks from their Muslim brothers before the Bhai Jans leave for Pakistan. At least in films, Pakistan is going to inherit the best producers in the country whatever Birla may say.

That Director Jai Kishan Nanda, the Jat from the Punjab, has established his headquarters these days at the Ritz Hotel. There he holds court and plots and plans and winks intellectually with a lot of thirsty people around—people who need free liquids to wet their flattering dry throats.

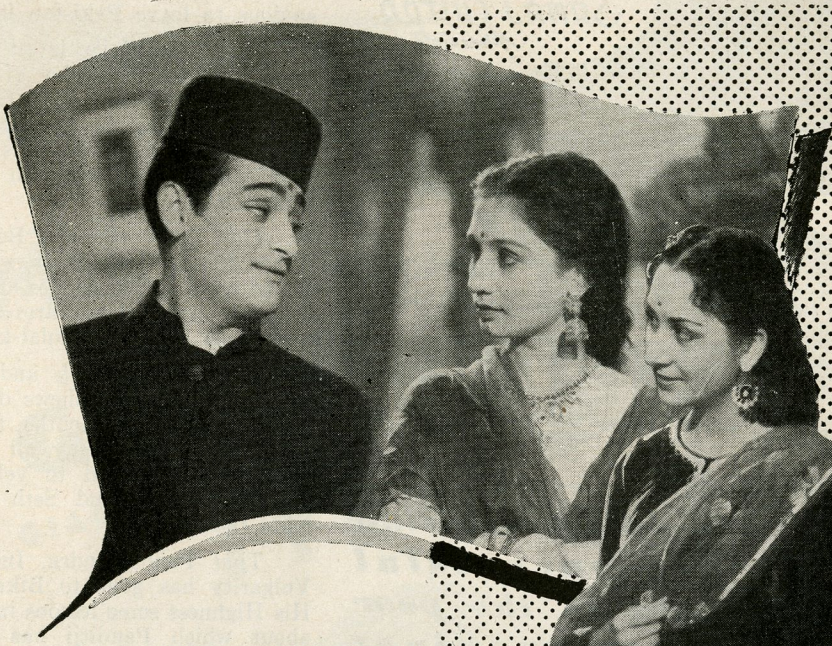
That once in a while Jai Kishan Nanda becomes affectionate and through sheer love throws out of the restaurant window a man or two to give them some fresh air.

That Jai Kishen Nanda threw a Sikh out one day—turban, beard and all—and the Sikh went and complained to Vanmala. Poor Sikhs, they are being thrown out of the Punjab also. Why don't they wait in deputation upon Vanmala? She has all the sympathies for Sikhs.

# ★HE BROUGHT A GIFT FOR HER!---&---LO!------?

—A POIGNANT DRAMA OF A FATEFUL PLEDGE, THAT SET FOUR SOULS INTO A WHIRLPOOL OF EMOTIONS !

SETH BROTHERS



A HIGH-VOLTAGE SOCIAL BLAZING A NEW TRAIL IN THE MODERN MOTION-PICTURE-INDUSTRY !

G. D. Seth PRESENTS

# TOHFA

Starring

NAWAB ★ VEERA ★ ANURADHA
(courtesy Filmistan)
REHMAM ★ MISRA and SHAH NAWAZ

WRITTEN & DIRECTED by AGHA JANI KASHMIRI

★ PHOTOGRAPHY :- MINOO BILLIMORIA.

★ AUDIOGRAPHY :- DINSHAW BILLIMORIA.

★ MUSIC :- M. A. RAUF (Osmania).

★ ASST. DIRECTORS :- V. R. NARVEKAR, NAZIR FAROOQI, MIRZA H. BAIG, SAGAR.

★ PRODUCTION & PUBLICITY - SECRETARY :- R. G. DAVE.

FOR PARTICULARS :- SETH BROTHERS, 55, PEDDAR ROAD; BOMBAY 26.

Agents : M/s. NIRANJAN PICTURERS AKOLA. C. P. C I.

M/s. NEW INDIA FILMS 143, Gandhinagar Bangalore South.

Editor's Mail
(In this section the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

**M. KUNHIKANNAN (Azhikode)**

What is the latest picture in which Khurshid acted?

*"Mitti". It was dirt all right.*

**PRITHI PAUL SINGH (Lahore)**

Mr. Patel, if you were given the privilege of shooting once, whom would you choose from the following: a politician, a film producer or a goonda?

*I would shoot a duck and enjoy a good dinner.*

**SARMAT RIAZE (Lahore)**

Why do our movie heroes wear such sloppy clothes?

*Most of our movie tailors come from Lahore and that is a town of sloppy time-killers.*

**MISS G. A. MOHINI (Karachi)**

What is a wife's first duty?

*In Karachi—to take away the whisky bottle from her Sindhi husband.*

**ABDULSULTAN H. M. FAZALBHOY (Dar Es Salaam)**

Can a 'dhotie' serve as a parachute in case of an aeroplane accident?

*Let us drop Chandulal Shah from 10,000 feet and see if his dhotie brings him safe to ecrth or still keeps his head 10,000 feet above sea-level.*

**MADANGOPAL KHANDELWAL (Benares)**

Don't you think that the new appeal by Mahatma Gandhi and Mr. Jinnah has brought the Congress and the League near?

*Oh yes, near enough to kick each other away.*

**MISS F. A. RAHMAN (Poona)**

How do you celebrate your birthday?

*I pray to God to forgive my parents.*

What in your opinion is the best and most suitable career for young girls when they complete their studies?

*Marriage and motherhood are still the most popular professions in India.*

**MANUBHAI C. RUWALA (Surat)**

Do you recommend dancing as part of a woman's education?

*Not the rub-and-roll dancing in the arms of others. Indian dancing, however, can be an additional accomplishment besides being useful for developing grace.*

**MISS ANWARI KHAN (Lucknow)**

Have you ever been stung by a bee, if so what was the reaction?

*The bee got it back in the neck when I took her for a honeymoon.*

**R. L. REKHY (Lahore)**

What is age?

*A matter of mind with the man and a tragedy of the mirror with the woman.*

**NIRANJAN LAL GUPTA (Delhi)**

Doesn't 'ahimsa' make people cowards?

*In the Punjab they didn't live to tell their story of chivalry or cowardice.*

**M. GOLAM HUSSAIN (Lucknow)**

What is a fading beauty?

*Weakening eyesight of the producer.*

**SAUGAM LAL AGARWAL (Aligarh)**

Do you think that long nails add to the beauty of a woman?

**Raj Kumar plays the lead in "Middle Fail" a story of Dotara Pictures.**

*They at least help to determine her feline descent.*

**H. MADAN (Bombay)**

Are Hindus and Muslims two different nations?

*They are going to be so in future.*

**D. NATARAJAN (Bombay)**

How ill-matched couples often get good-looking children?

*Good neighbourhood.*

**YAKUB MALLIK (Calcutta)**

Shahzada Iftkhar, brother of Veena, is reported to be very strict and does not let any letter go into her hands. Is it a curse or a blessing?

*It is a policy and a discreet one according to the brother.*

**JAYANTILAL RATILAL BHATT (Kandivili)**

If dead stars meet in heaven or hell, what would they talk?

*Saigal would tell his comrades how in the hour of his death a producer robbed him of Rs. 35,000|-*

What would Pandit Indra, professor of vulgarity, like to be in his next birth?

*He would, I think, like to be the Ranjit horse, so that Chandulal can ride on him.*

**N. SREEDHARAN (Calicut)**

Which is the best medicine to get oneself reduced? I want to recommend it to Ashok Kumar, who is becoming Dixit day by day?

*Unemployment. The thought of unemployment dries the saliva in the mouths of these film stars who cannot do any other work except paint their faces and make faces at us.*

**PRABHOO G. MADNANEY (Sukkur)**

What will be the condition of India after June 1948 when the British quit India?

*So much optimism shows a diseased condition of the mind. Who told you that the British will be quitting India?*

**SUSHIL KUMAR BHARIN (Cawnpore)**

What is flattery?

*Butter one spreads on life's hard toast.*

**A. S. K. MENON (Jamnagar)**

Please let me know the private address of Shanta Apte, as I wish to have correspondence of confidential nature with her?

*14th Road, Khar, Bombay Suburban District.*

I am a young South Indian with good talent in music, both Tamil and Hindustani. Recently I have had fantastic dreams about joining a Hindi film company. Can you please help me in making my dreams come true?

*A more talented person than you—Subbulaxmi of the South—has been trying to impress people with her Hindustani music but people shake their heads and smile. They tolerate a brave attempt but don't accept the South Indian complexion she gives to Hindustani music. With Subbulaxmi in this plight what chances have you?*

**S. K. RAIZADA (Karachi)**

Do you favour Muslim League's demand for Pakistan?

*I do. Everyone must get an opportunity to try out one's ideas. That is the main concept of a democratic rule.*

**G. KUTTALAM PILLAI (Trivandrum)**

When you say that a film star is raped do you mean to say that a chaste woman is inhumanly handled?

*To be raped a woman need not be chaste. Rape means taking a forcible advantage of a woman without her consent.*

What happened to the parents of "Song of Buddha" in America?

*They didn't find the Yankees sufficiently music-minded. They believe in the music of Mammon.*

**DATTATRAYA B. MHAPANKAR (Bombay)**

Have you completed your picture "Gvalan"? If it is completed, then why is it not screened?

*Chandulal Shah is sitting on it and expecting it to lay golden eggs that way.*

*The Beauty Mark of* QUALITY

AVON

AMERICA'S EXCLUSIVE COSMETICS

| | |
|---|---|
| Rose Cold Cream | Bath Salts |
| Violet Protection Cream | Bath Oil |
| Cleansing Cream | Hair Lotion |
| Night Cream | Liquid Shampoo |
| Complexion Cream | Manicure Sets De Luxe |
| Special Formula Cream | Facial Sets |
| Cream Rouge | White moir Sets |
| Nail Polish | Petal of beauty Sets |

*Available everywhere*

SOLE IMPORTERS

M. A. HOOSEIN & BROS., BOMBAY.

Phone: 21746

DISTRIBUTORS

EDWIN & MANSOOR LTD., BOMBAY.

Phone: 32180

**A. H. SUBRAMANIAM (Ahmedabad)**

Whenever I have a tete-a-tete with a girl, I get a thrilling sensation but unfortunately it is only a momentary one. What may be the reason?

*Defective conduction.*

Why are Gujrati girls exceptionally plumpy even in these hard days of strict rationing?

*'Ghee' is a very difficult product to digest. The Gujratis pass it on from one generation to another just as in the case of tuberculosis.*

**PUSHPA SONI (Lahore)**

Is Pandit Indra's brain for sale? I would like to buy and smash it.

*Don't spend good money on rotten stuff.*

**V. K. FAZLUR RAHMAN (Bangalore)**

Why does everyone approach a New Theatres' picture with respect?

*Not these days.*

**PARKASH CHADHA (Lahore)**

How is Surendra at present?

*Older and wiser of course.*

**RAVINDER NATH SAHGAL (Lahore)**

I say, fancy you getting an ulcer! Pretty tough for the ulcer?

*Yes, watch me chasing it out.*

You have been getting pretty fresh about the Punjabis in your March issue. It is going to be a sad story, brother. Better apologise?

*To whom, the Hindus who put their tails in, the Sikhs whose beards were singed, the Muslims whose hands are red with the blood of their brothers or to Evans Jenkins, the modern Nero who fiddled when Amritsar burned?*

**LALIT S. BOOCH (Bombay)**

If as a result of the present crisis, the shop of the Indian film industry is closed lock, stock and barrel, where would you like to be?

*Near the lock—to see that they don't open their junk shops again.*

I have seen even millionaires hankering after film producers to get complimentary passes. Can you explain this?

*Wise guys! They will remain millionaires all their life. Indian pictures are not worth seeing even with complimentary passes.*

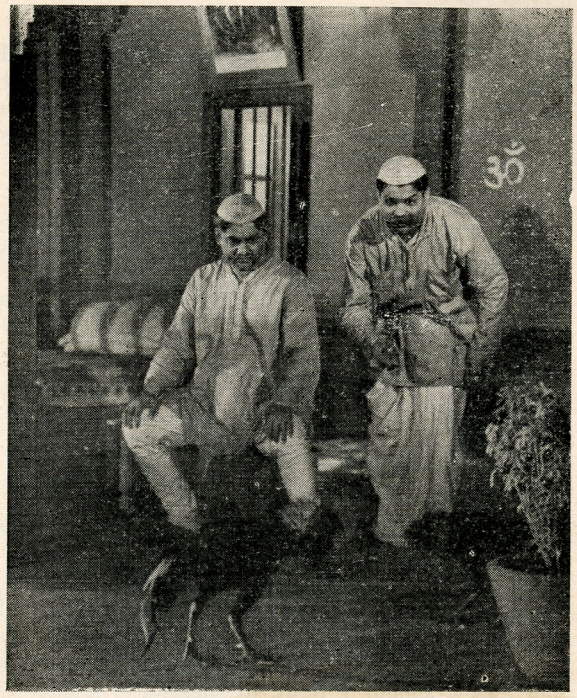
**MRS. B. H. SMITH (Bombay)**

Which actress is most in demand these days?

*Gulab, who plays shrewish roles so well. No one seems to want the younger brigade for love or for money.*

Where has Begum Para disappeared after "Chhamia"?

*She is playing in a very nice story called "Jharna" produced and directed by her pal Protima.*



**Cock-fight—a game Baburao Pendharkar loves even outside pictures—is a feature of "Adalat", a social story of Mangal Pictures of Kolhapur.**

**AJIT KUMAR UKIL (New Delhi)**

Suppose you receive a lakh of rupees in a lottery, what would you do with this money?

*I won't give it to the Socialist party. I shall spend it on another world tour.*

**ISHWAR V. MAHBUBANI (Mount Abu)**

Now that India has been divided and Muslims have got their Pakistan, do you think people would live in peace and concord as they have lived in united India for ages?

*The unity of our people has been an illusion of our idealists. Only as slaves under a common master Indians have been united. It has been the unity of a people tied together by a hard and ruthless whip cord.*

*Indians are now tasting freedom for the first time and their performance makes even the Devil chuckle.*

Is it a fact that the average man's arm is as long as the measurement of the average girl's waist?

*A willing waist doesn't need a long arm. It can be held with a finger.*

**NARENDRA KUMAR (Delhi)**

India needs a Hitler. Do you approve of this idea?

*We have quite a few without Hitler's brains, thoroughness and efficiency.*

How do you define the 'pain of love'?

*The dawn of motherhood.*

**K. CHANDRASEKHARAN NAIR (Madura)**

If Prohibition were to be introduced on an all India basis, will it have any influence on the standard of Indian films?

*Our films will still smell of bootlegged liquor.*

**SHOME NATH BANERJEE (Rishra, Hughly)**

Do you know how Sardar Chandulal Shah who openly declared, "I have made tons of money" intends to dispense with the money?

*As a chemist dispenses drugs, Chandulal will fill up bottles and carry the gold to Jamnagar some day.*

**VINOD RASTOGI (Cawnpore)**

You are a Socialist. May I ask by head or by heart?

*Even in the measurements of the purse.*

**A. R. BUTT (New Delhi)**

I want 'light', Mr. Patel?

*Buy a match box.*

**KENNETH DAVID (Bombay)**

I am a Jew (Bene Israel) and I consider myself a staunch Indian, but there are many of my own community who tell me that I belong to Palestine. How should I reply to them?

*Bene-Israels belong to Alibag and Alibag is far away from Palestine. Ask your 'jatwallas' to drink some "bevda" and forget Palestine. If India is good enough for 300 million Hindus and 100 million Muslims, it is certainly good enough for a few thousand sons of Israel.*

**J. K. RAO (Coimbatore)**

Have you understood what is Pakistan?

*So far it has been only a burial ground for the Hindus. Let us hope that some day it becomes a garden of good cheer for all. If it is not, Pakistan will be the loser.*

In what way do you admire G. B. S.?

*I don't. I think a man should keep quiet at 90. Someone should have pulled the tongue out of his cheek long ago.*

**K. D. BAJAJ (Bilaspur)**

Why Pandit Jawaharlal Nehru loses his temper sometimes, though he is a great leader and social worker?

*Well, that is the only thing left with him to lose now. The rest he has given to the nation long before.*

**HARI KRISHNA (Lahore)**

What is an ideal? Is it something which can never be attained or which should be always possible to attain?

*It is a mirage that invites a thirsty traveller and goads him to greater effort on the journey of life.*

When will "Gvalan" be released at Lahore?

*When the cows get the Freedom of the City of Lahore, free from the fear of being summoned to the dining table.*

**ASHIQ ALI (Mussoorie)**

Are you a good boxer?

*Good enough to knock the "sev gathias" and the "shami kababs" out of our producers when necessary.*

**HANS RAJ SACHDEV (New Delhi)**

Have you ever been a victim of blackmail?

*All my life. Producers have blackmailed and victimized me from day to day to get favourable comment for their rotten pictures.*

**INDRA MAL CHOUDHARI (Abu)**

What would you say if an old man falls in love with an old woman?

*An old corny foot is happier in an old loose shoe.*

**M. SHAFI (New Delhi)**

Why does a man commit suicide?

*To prove his anxious hurry to reach heaven.*

**S. G. MOHAIDDIN (Cuddapah)**

Which is the best way to love a college girl?

*Chase her round the college and land her in the library.*

I want to send some sweet chocolates to Begum Para. May I?

*Where do you get chocolates in Cuddapah? I thought they produced black stones and me-*

*Bombay Stockists:*
KEMP & CO.; ARMY & NAVY STORES; THOMSON & TAYLOR PERRY & CO.
and other leading Chemists & Stores in the Fort area.
*General agent:*
MODERN HYGIENICS & DIETETICS,
30, Darul Habib, Marine Drive, Bombay.

*lons in your town. How can you make chocolates from these?*

**V. R. KARNIK (Bombay)**

Do pictures excite passion?

*Yes, hatred, disgust and even thoughts of murder. You can't escape these in an Indian picture.*

How should one interpret dreams?

*With the ruling moods of the mind.*

**MISS DEVI BHOJWANI (Karachi)**

Do you agree with me when I say that a boy is an angel when he wants a girl but becomes a devil after he gets her?

*Why not put it the other way round that a girl is love-blind during courtship and gets eyesight only after marriage?*

**JOEL R. (Vellore)**

I discover a philosopher in you in the last few months. What is the change attributed to?

*Age which makes even a bearded goat look wise.*

**SUSHIL C. JAIN (New Delhi)**

Who is the best Indian politician of today?

*Mahomed Ali Jinnah. He got what he didn't have. Others lost what they had.*

From the looks of Ismat Sultana, she seems to be the sister of Munnawar Sultana. Am I right?

*These girls from the Punjab have such wrong names that it is difficult to size them up.*

**Surekha plays a modest role in "Bihari", a social story of Samaj Chitra.**

**C. T. KHILMANI (Karachi)**

Would you advise J. B. Mangharam, the well-known biscuit manufacturer of Sukkur to run away from Sind?

*Let him scram when the going is good, otherwise the Hurs may some day make Mangharam a biscuit of his own oven.*

**RAM SWAROOP BHARTI (Aligarh)**

Why do little babies want to swallow whatever they get in their hands?

*Wise little ones! They want to commit suicide rather than grow to stab one another in the back.*

How can I become the friend of an actress?

*That is a problem of high finance and needs a huge parental fortune.*

**LILARAMANI GOVERDHAN (Quetta)**

What would be the fate of our film industry if the female stars were forbidden by law to act in films?

*The film industry wouldn't suffer. We have enough effeminate male material to don the female armour.*

**BULO T. HARISINGHANI (Karachi)**

What is yellow journalism?

*Journalism with the yellow metal clasp.*

Which is the easiest way to unearth the inner secrets of a woman's mind?

*Raise the temperature. Even the innermost secrets come out like bile when the woman is in white heat.*

**H. L. BANSAL (Ajmer)**

Shall we make merry or mourn over the death of the British Empire in India?

*Who told you that the British Empire is dead? The British don't die so easily. Watch them becoming arbiters of future India.*

**MANICK C. ADVANI (Karachi)**

Why do husbands tell so many lies?

*Because wives don't believe truth when it is told. Women like glamorous goods and lies have all the glamour human imagination can endow.*

**M. A. HIY BAIG (Hyderabad Dn.)**

Are there any eunuchs in our film industry?

*The few we had we sent them to Hyderabad.*

Which is your favourite, Hindi or Urdu? Now don't say both!

*Only Urdu. Though I know Hindi, I love Urdu.*

**D. PARAMESHWAR RAO (Secunderabad)**

What are the Hindu and Muslim views of life after death?

*They have conflicting views before death—views which lend godspeed on their journey to death.*

**KRISHNA KUMAR (Lahore)**

Do the theatre-owners think that the foul air of their theatres is a part of the entertainment for which we pay?

*Whether the air is foul or fair for those who pay, some of the theatre owners live in palatial buildings with beautiful surroundings Thanks to the war and to the crowd of idiots who paid!*

**HANMANTH RAO MORAY (Bangalore)**

I am told that Naushad is (God forbid) no more, which I don't believe. Is it a fact?

*Mrs. Naushad is no more. (God bless her.)*

**R. K. SEN (Panagarh)**

What is the first Indian film? When was it produced and by whom?

*Our present misfortunes began with a good man, Dada Phalke, who produced a film about an ideal man Raja Harishchandra, a little over 30 years ago.*

**SAHIJWALA NEWAND D. (Karachi)**

What can one learn from your life?

*That hard work meets hard luck half-way.*

**MISS MEERA JOSHI (Lonavala)**

Why do you think God has created woman?

*To sober down man in his game of greed and power.*

**N. UMAKANT (Bombay)**

People think that Netaji is dead physically, but as he is a man of miracles what would be your reaction if he came on the political horizon all of a sudden?

*I shall call him the Magician of Bengal.*

**V. G. VERGHESE (Bangalore)**

Is Mrs. Pandit Indra proud of her husband or is she ashamed of him?

*As a Hindu wife she has no choice. She is wedded to him through different births even though he often takes his lunch in bad company.*

**M. M. CHOUDHARY (New Delhi)**

What are your reactions about the joint peace appeal by Jinnah and Gandhiji?

*A historical document which failed to make history.*

**BEGUM PERVEEN (Nagpur)**

What should a person who has failed in a love affair do?

*Love again. Love is a Robert Bruce story.*

**C. K. SHUKLA (Nagpur)**

What should I do to become a national hero?

*Jump into Mahatma Gandhi's lap and run about the country shouting constantly changing slogans.*

**B. SHANTARAM (Coimbatore)**

Does Sushila Rani come from South Kanara?

*No. She comes from the land of penguins. Where is this South Kanara? Is it in India?*

**SURENDRA M. GUPTA (Bikaner)**

What do you say of a Hindu girl falling in love with a young Muslim boy?

*Anticipating the event if in Pakistan and committing social suicide if in Hindustan.*

**A. KHAN (Hyderabad Dn.)**

Please tell me when will man get true happiness?

*When woman will deliver it to him.*

**K. R. BHATNAGAR (New Delhi)**

Is it a sin to love a married woman?

*Then husbands would be sinners all their life.*

**R. V. SESHADRI (Hyderabad Dn)**

What are the qualities of a modern gentleman?

*A gentleman is an ancient institution and has not changed its code through ages. There is nothing modern about a gentleman.*

**A. H. S. IYER (Bangalore)**

I have more girl friends than boy friends and yet am a bachelor. What do you suggest?

*Daily massage.*

**KAILASH NATH GUPTA (Allahabad)**

How is it that a girl always prefers to talk to the man she loves in seclusion while in the presence of others she avoids him?

*Love is a lonesome game and not a foursome affair.*

**M. K. SUNDARAM (Madras)**

How is the progress of our esteemed Editor Baburao Patel?

*Thanks! I can walk from the bed to the bath room these days.*

**KUNJ BEHARI PRASAD (Gaya)**

I want to marry Kaushalya—the queen of my dreamland?

*The queen has recently taken her king. You can now apply for the post of a courtier.*

**MISS NIRMAL (Mercara)**

One thing I have noticed in you is that you pretend to be not rich. Why is it so? What is the advantage?

*The advantage of being truthful.*

Can one attain fame through vulgarity?

*Pandit Indra has at least made a name that way.*

**P. K. SITARAM (Hubli)**

What is interim love?

*Love without law and order.*

**BHOJRAJ D. SHAHANI (Larkana, Sind)**

Why is a hen-pecked husband a commoner phenomenon in towns and not in villages?

*In the villages, the hen is busy laying eggs and has no time for the rooster.*

**V. KHANNA (Cawnpore)**

You are supposed to be one of the best editors and your mag, the best among magazines. Why don't you preach communal harmony in your mag?

*Didn't Gandhiji try this thankless job? And the result was that the Muslims wrote the word "Pakistan" on the map of India with Hindu blood. Overnight Muslims of Hindustan and Hindus of Pakistan have become foreigners in their own land. Isn't that a unique communal position? What a pity!*

**M. P. MAHENDRU (Kamptee)**

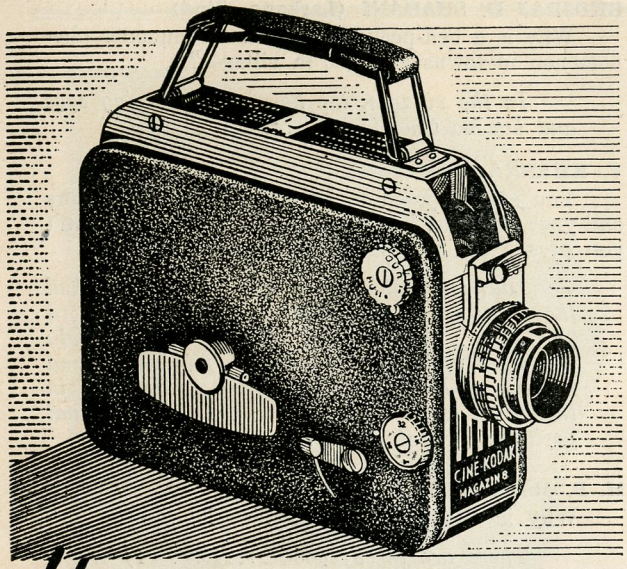
Why is 'saheb' suffixed to Walli?

*There are three good reasons. 1) He is from the Punjab. 2) He is a Muslim. 3) And above all he is a film writer. After a few years he will take a start with 'Hazrat'.*

**H. C. SINHA (Gorakhpur)**

Please tell how a young and lovely woman looks when she is in tears?

**That's a smart one in "Laparva", a social story of Rasik Productions. Friends call her Ismat Sultana.**

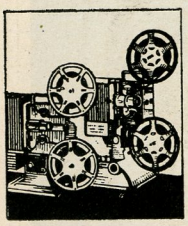



Your Ciné-Kodak

IS WORTH WAITING FOR

Your Kodascope too. If it hasn't arrived yet, that's because output is still inadequate to meet the accumulated demand of years. However, from time to time

CONSULT YOUR CINE-KODAK DEALER



Sooner or later he'll have good news. Then you can look forward to magnificent movies . . made by you, shown by you, with the world's most popular movie equipment.

KODAK LTD. (Incorporated in England)
Bombay - Calcutta - Lahore - Madras

Kodak

*Usually awful. Tears primarily contract the muscles of the face and then suddenly sag them. Their effect on a sensitive face is disastrous. Beautiful women should never weep if they are anxious to keep their beauty long.*

Why are effeminate boys chosen to play the hero in Indian pictures?

*Because the modern girl who sees our motion pictures usually visualizes a dandyish worm as her future mate. Producers like to give an advance view of the future man.*

**V. M. BALACHANDRAN (Tiruppattur)**

When does a film actor or actress get dejected with life?

*When the bank starts refusing cheques.*

**RAFEEQ AHMED (Amritsar)**

Don't you think we should set our own house in order before staging impressive and pompous shows like the Asian Relations Conference?

*Pandit Jawaharlal Nehru likes showmanship and glamour. With the help of Sarojini Naidu he turned the Conference into a Shakespearean stage. For all the national work these big leaders do, we must concede them a few vanity shows.*

**SHEIKH M. S. (Peshawar)**

All these years of your tireless work to improve the standard of our pictures has been in vain. Don't you think it is time for direct action?

*Right! You are at a good end of India. Why not start "direct action" by burning down a few rotten theatres?*

**ATIQUZZAMAN KHAN (Calcutta)**

What is sensible nonsense? Can you give me an example?

*Part of what I write in "Editor's Mail".*

**P. MADHUSUDHANA RAO (Masulipatam)**

How is Mehboob going to manage in Hollywood without English?

*English is almost as foreign a language as Hindustani to the average Yankee. Besides, the Yankee is not interested in Mehboob's talk if he can relieve Mehboob of some Indian money.*

**K. R. RANGIAH PERIKA (Secunderabad)**

A 'seth' in my opinion is one who has a protruding belly. What do you think?

*What about Durga Mota? The belly is not enough. The guy must have a protrusive bank balance.*

**H. GOVINDRAM (Port Blair, Andamans)**

I have heard that during the communal disturbances in Bombay, you never attended office and remained sick at home. How is that?

*I was stabbed in the stomach by an ulcer, keeping me bleeding in bed.*

Which is better "Humayun" or "Shah Jehan"?

*"Shah Jehan".*

**In this cat-like pose, Ranjana thinks in "Milan", a Tagore subject produced by Bombay Talkies Ltd.**

**NILAM CASSIM (Galle, Ceylon)**

Hindi pictures attract large crowds in Ceylon, though only 25% of the audience understand the language. Now that we have produced two films "Asokamala" and "Broken Promise", in Sinhalese, do you think that the Indian audience will appreciate these two masterpieces, if exhibited in India? If not why?

*We don't have even 1% knowing Sinhalese. Your producers should show their pictures in India and gradually teech your language to our people just as our producers have taught you blokes Hindustani and are now relieving you of your hard-earned money under the pretence of giving you some doubtful entertainment.*

**T. K. PATTABHIRAM (Secunderabad Dn)**

If the father is a Persian and the mother a German and if they live in India what would be the mother tongue of their children?

*English is still the most fashionable mother tongue in India whatever international concoction is found in the progeny.*

Have you ever seen highway robbers anywhere in India?

*They are all over the place, robbing, squeezing and looting. Quite a few of them wear Gandhi caps to show that they are licensed thugs.*

**P. KRISHNA MURTY (Masulipatam)**

Can you name the film actress who is the mother of the maximum number of children?

*Leela Chitnis, I guess, should be our prize mother.*

**M. A. BAHIMAN (Malpe)**

Which shock was greater to you: the death of Saigal or that of Naseem (Jnr.)?

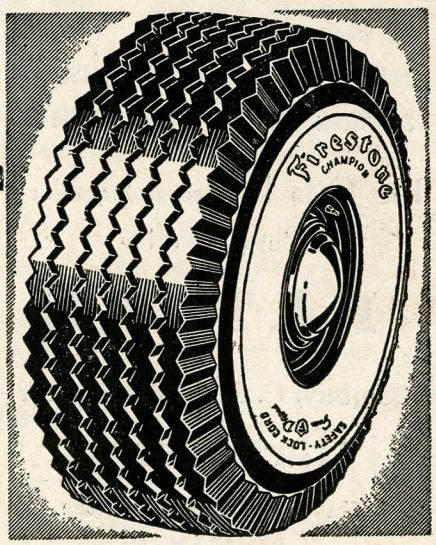
*"Hasrat un gunchon pe hai jo bin khile murza gaye".*


The ONLY GUM-DIPPED Tyre!

The Firestone exclusive patented process of Gum-Dipping gives you

★ Added blow-out protection
★ More value for your money
★ Longer mileage

Firestone



Breaking All Previous

BOX-OFFICE RECORDS IN NORTH

**S. L. KARANI**

PROUDLY PRESENTS

**India United Pictures'**

# PARAYE BAS MEN

*featuring :*

**ASHA POSLEY, PRAN, RAMLAL, BABY RAZIA, ZAHURSHAH, KAMALA ETC.**

*The Collections Speak :*

| | Delhi | Cawnpore |
|---|---|---|
| 1st Week | Rs. 10,660-8-0. | 5,064-4-0. |
| 2nd Week | Rs. 9,588-8-0. | 4,738-10-0. |
| 3rd Week | Rs. 10,445-0-0. | 4,116-0-0. |
| 4th Week | Rs. 10,141-0-0. | 3,261-0-0. |

| | Moradabad. | Dehra Dun |
|---|---|---|
| 1st Week | Rs. 5,053-4-0. | 2,982-9-0. |
| 2nd Week | Rs. 3,858-12-0. | 2,453-10-0. |
| 3rd Week | Rs. 3,091-12-0. | 3,173-0-0. |

The Only Picture doing Record Business after

**RATTAN**

*For Bombay, C. P., C. I., & South :—*

The Screens,

Shanti Sadan, French Bridge

BOMBAY 7.

**S. NATARAJAN (Madras)**

Why do so many people waste their time in asking silly questions?

*Thank heaven they stop at questions. There are others who spend a life-time doing silly things.*

**S. FAZLE QUADIR (Gaya)**

If the mighty force of love can change the course of life, spur ambition, arouse enthusiasm, give purpose and stability to one's career, what about the force of hatred?

*It can create Pakistan and tear in two the heart that was one.*

**R. NARAYANAN (Madras)**

What is your prescription for a man caught between an ultra-modern wife and an ultra-conservative mother?

*He should join the Socialist Party which needs money to advertise poverty. It is a two-face sect.*

**SALIM ULLAH KHAN (Rampura)**

Why do modern parents avoid teaching their children about sex?

*When they try to teach, they discover that children know quite a few things more than they themselves do.*

**Is it a mother's caress? Let us wait till "Malika", a Hind Picture, is ready for the screen.**

**Shobha is fast becoming a popular actress. This is how she looks in "Leela", the new social story of Filmistan.**

**MISS PURNIMA RAY CHOWDHURY (Benares)**

What is your opinion on the present-day question of partitioning Bengal?

*If partitioning can save the chastity of women, let Bengal be cut into a million pieces.*

**ASHOK K. SIRCIR (Calcutta)**

I get an electric thrill while talking to a beautiful girl. The world looks more charming and beautiful and assumes a new colour at that sweet moment. But when I return to my life's work all my sweet sensations vanish. What do you suggest to keep my life always colourful?

*Be a peon in a girl's college and you will always be under high voltage.*

**BULO T. HARISINGANI (Karachi)**

Between the two 'ghosts', Amir bai Karnataki and Parul Ghosh, who is more pleasing?

*Amir is more frightening.*

**G. RAJA RAO (Tanuku)**

My admiration for you is so great that I would like to know whether you would allow me to work under you as a paid apprentice?

*Would you mind lessening the admiration? A stenographer of mine had reverence for me.*


***COMING***

7 GREAT STARS
7 ART DANCES
7 PROBLEMS of HUMANITY
11 ENCHANTING SONGS

IN

# HATAMTAI

**(The Greatest Arabic Drama)**

*Starring:*

VANMALA - KAMAL KAPUR - AZURIE
AMIR KARNATAKI - BIKRAM KAPUR
KASHINATH etc.

Music KUMAR — Directed by **G. R. SETHI** — Dances AZURIE

Play Back Songs by:
(AMIR KARNATAKI, ZOHRA,
RAJKUMARI BENARESWALI)

*READY FOR BOOKING:-*

# DUR CHALEN

*Starring:*

NASEEM, DAMAYANTI, SAHANI,
**KAMAL KAPUR, AGHA, DAVID,**
**BALRAJ and K. C. DEY.**

**Directed by:**
**PHANI MAJUMDAR**

**Music:** K. C. DEY. — **Camera:** BIDYAPATI.

*World Rights Controlled by:-*

**KIRTI PICTURES LIMITED,**

**Podar Building, 1st Floor, Sandhurst Road,**
**BOMBAY 4.**

# Four Star Review

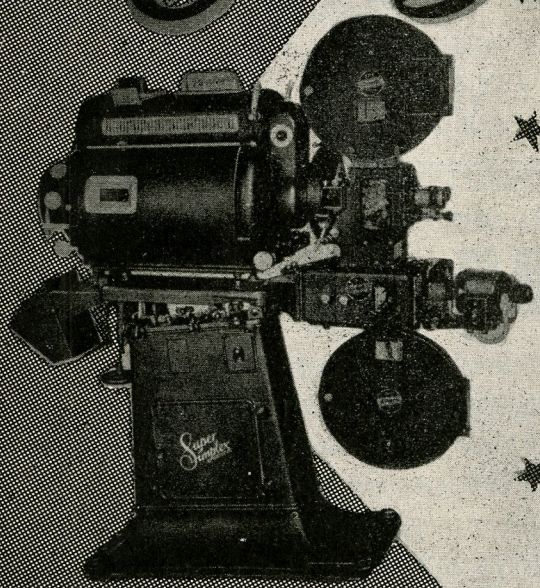
OF THE

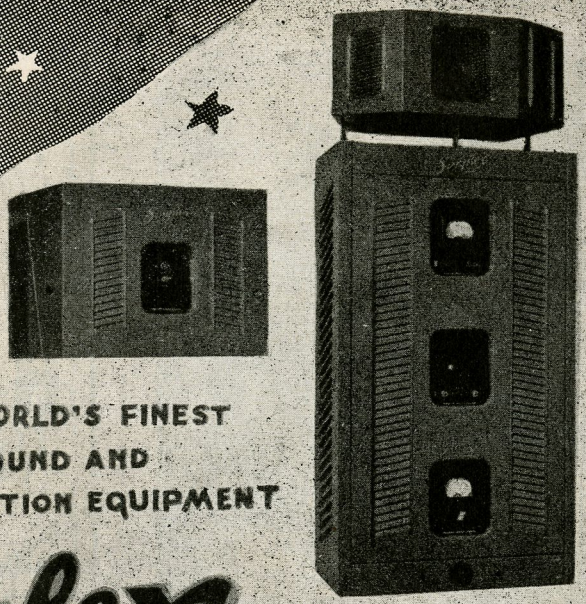
WORLD'S FINEST
SOUND AND
PROJECTION EQUIPMENT

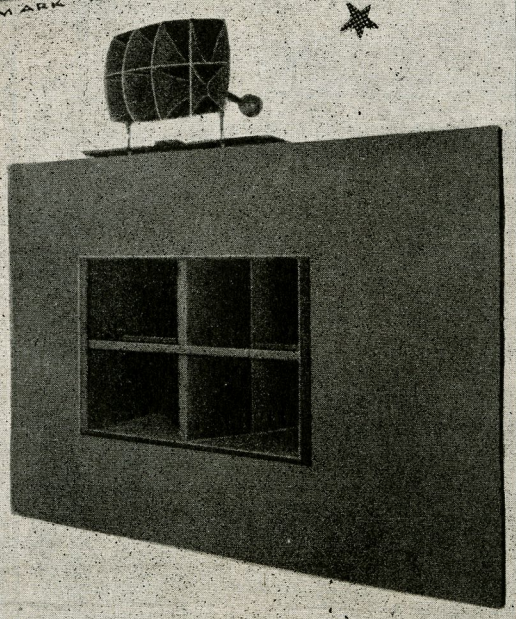
Featuring...

# Simplex

TRADE MARK REG'D







FIRST CHOICE OF LEADING THEATRES EVERYWHERE

*Distributed by*

## EVERGREEN PICTURES

SAKLAT HOUSE, 15, NEW QUEEN'S ROAD,

BOMBAY.

Tele: 26952

Telegrams: PICTORIAL

*Result: I had to pay even for his accommodation in a lunatic asylum. I am always a bit scared of South Indians. They begin with admiration and end by asking a job.*

**RAM NIVAS JHALLA (Saugor)**

How does the world appear to a man just before he commits suicide?

*Deserted. It is loneliness that often leads a man to self-destruction. Everyone needs an interested crowd—whether of friends or enemies —to live and kick.*

**MISS MEERA KODKANI (Bombay)**

Why don't you employ a Muslim as your secretary?

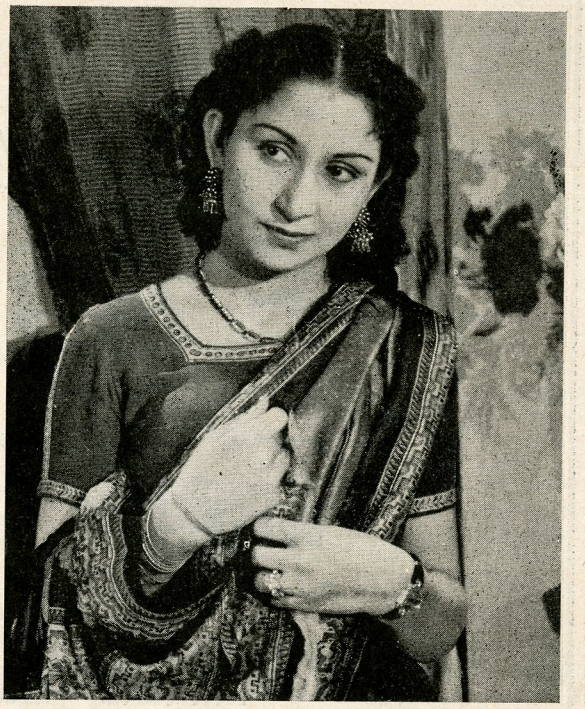
*I have a Muslim advertisement manager in business, a Muslim cook in my home and best of all a Muslim son-in-law in my family. I am now waiting for one of my sons to bring home a Muslim bride from Pakistan. How many more Muslims do you want me to accommodate in Hindustan?*

**H. S. VENKATA RAO (Mysore)**

How and when does the great idea of shooting a picture come to a producer?

*When he meets a young man from Delhi or Lahore who has recently inherited his father's money and has definite ideas about a star's behaviour towards a new distributor.*

**Shalini, a brand newcomer, makes her debut in "Adalat", a social story of Mangal Pictures, Kolhapur.**



**Veera appears once more in still another Filmistan picture, "Leela".**

**KRISHNA LAI KHAITAN (Bekapur, Monghyr)**

What is your opinion about "Sher-e-Bengal"—Mr. Fazlul Haque?

*You mean the "chameleon of Bengal"? I follow Jinnah in my opinion of Fazlul.*

**V. S. ALAVANDI (Bombay)**

Do you believe in God? If so, define God?

*Once you begin to define faith, God becomes an idol in a temple and that is what He is not.*

Which is the most effective way to give up smoking?

*One way is to acquire a duodenal ulcer and be advised by an eminent physician to give it up or to die quickly.*

**KISHORE CHANDRA GUPTA (Dinapore)**

Some Muslim and Christian actors and actresses adopt Hindu names. Why not Hinduism also?

*You cannot adopt Hinduism. One has to be born a Hindu to inherit a spiritual heritage which is thousands of years old. You can't acquire it in a day by adoption or conversion. A Hindu is born not made.*

**MRS. I. RAYMOND (Bezwada)**

What should I do—save my gratuity until things get cheaper or spend it now before things get dearer?

*The rupee will get dearer, not things. Save your money. You can buy more with it in ano-*

# LAKHMIDAS ANAND

*proudly presents*

# "FAISLA"

*featuring*

**KANAN DEVI** and **PARESH BANNERJI**

*supported by*

**HIRALAL, NIGAM, DEVKUMARI,**
**PARBATI, GOKUL MUKERJI**

and

**AZURIE**

*Directed by*

## APURBA MITRA.

*Story and Scenario by*

SARADINDU BANNERJI

*For particulars contact:-*

## GITANJALI MOVIETONE,

65, GOLF CLUB ROAD,
TOLLYGUNGE, CALCUTTA.

*ther five years. One of these days the rupee is going to be as big as a cart wheel, if you understand what I mean.*

If India gets Freedom, will Anglo-Indians prosper or suffer?

*Anglo-Indians are a hard-working community. Why should any hard-working people suffer? In Free India, Anglo-Indians will have the same rights and privileges as anyone else.*

**GIRISH C. SAXENA (Lucknow)**

How much difference is there between love and hatred?

*The same between Hindustan and Pakistan.*

**MISS MOHINI G. A. (Karachi)**

Are you gaining or losing self-confidence as you grow older?

*Where did you get this rumour that I am getting old? Nothing of the sort! I am 43 and in the prime of youth and have a surplus of self-confidence.*

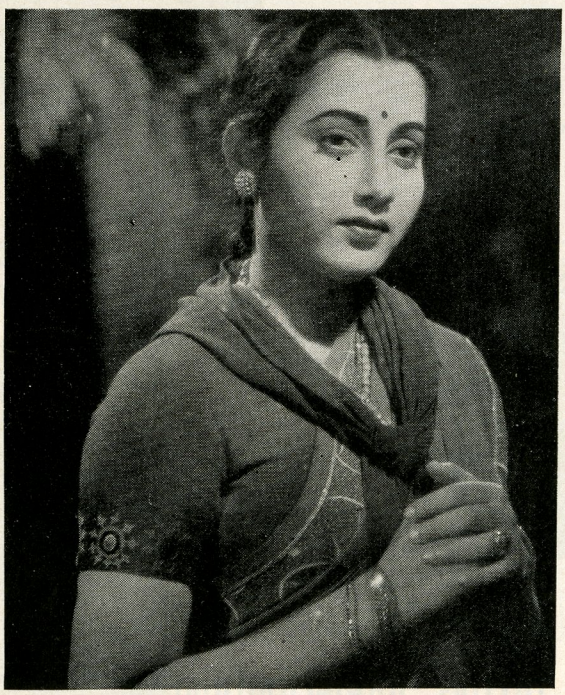
**T. R. SINGH (Bellary)**

When does a man suspect his wife?

*When the neighbour starts singing Saigal's songs whilst taking his bath and the wife looks absent-minded.*

What is the secrecy in marriage?

*Except the tom-toms, everything is a secret.*



**Sumitra is getting plump and charming and thus adds both weight and personality to "Vijay Yatra", a social story of Vanguard Pictures of Calcutta.**

**RS. 500|- IN 25 PRIZES EVERY MONTH.**

The following prizes are awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: Rs. 40|-; 5th Prize: Rs. 30|- and 20 Consolation Prizes of Rs. 10|- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the Editorial article. As each copy is very carefully checked, readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

**PRIZE WINNERS FOR JULY**

1st Prize Rs. 100|- to Hari Krishna (Lahore); 2nd Prize Rs. 80|- to Abdulsultan H. M. Fazalbhoy (Dar es Salaam); 3rd Prize Rs. 50|- to Rafeeq Ahmed (Amritsar); 4th Prize Rs. 40|- to Jayantilal Ratilal Bhatt (Kandivili); 5th Prize Rs. 30|- to Indra Mal Choudhari (Abu) and 20 consolation prizes of Rs. 10|- each to the following:— Prithi Paul Singh (Lahore); Sarmat Riaze (Lahore); Miss G. A. Mohini (Karachi); Miss F. A. Rahman (Poona); Miss Anwari Khan (Lahore); D. Natarajan (Bombay); A. H. Subramaniam (Ahmedabad); Pushpa Soni (Lahore); Lalit S. Booch (Bombay); Ishwar V. Mahbubani (Mount Abu); Shome Nath Banerjee (Rishra, Hughly); S. G. Mohaidin (Cuddapah); Bulo T. Harisingani (Karachi); Krishna Kumar (Lahore); K. R. Bhatnagar (New Delhi); Kunj Behari Prasad (Gaya); Miss Nirmal (Mercara); Bhojraj D. Shahani (Larkana, Sind); M. P. Mahendru (Kamptee) and Miss Meera Kodkani (Bombay). Money Orders are being sent to all the prize winners.

APPLAUDED IN SEVERAL NORTH INDIA CENTRES

Filmistan's

# SHEHNAI

Starring:
REHANA . INDUMATI . NASIR KHAN . MUMTAZ ALI

Directed by:
SANTOSHI

Music:
C. RAMCHANDRA

RUNNING TO CROWDED HOUSES IN BOMBAY

# SINDOOR

Starring:
KISHORE SAHU
SHAMIM . PARO

Produced & Directed By:
KISHORE SAHU

NEARING COMPLETION

## LEELA

Starring:
SHOBHA . KANU ROY
& VEERA

Producer: GYAN MUKERJI
Director: D. N. PAI

## DOBHAI

Starring:
ULLHAS . KAMINI KAUSHAL
RAJEN HAKSAR

Director:
MUNSHI DIL

*BEGUM PARA –*

*Para, one of our most popular stars, will soon be seen in a rare gipsy role in "Shahnaz", a Wahab production directed by Mr. Shaikh Hassan.*

# Padmini

*Not a page from Moth-eaten History*

BUT

A DYNAMIC EVENT FROM CONTEMPORARY LIFE !
A SIMPLE STORY OF A SIMPLE GIRL

WHO

**LIVED LOVED AND LOST !**

*Produced and Directed* *By* **WALLI SAHIB.**
*Story and Dialogue* *By* **S. H. MANTO.**
*Dance Direction* *By* **MUMTAZ ALI.**
*Songs* *By* **WALI SAHIB.**

STARRING

ASHOK KUMAR
MUMTAZ SHANTI MUMTAZ ALI

WITH

INDUMATI CHANDRA MUKHI (A New Find)
SAMPSON and MANTO

*DISTRIBUTORS FOR : SOUTH :* **DREAMLAND PICTURES CORPORATION,**
144, GANDHI NAGAR., BANGALORE CITY

*DISTRIBUTORS FOR : SINDH :* **MIRAN PICTURES,**
HYDERABAD. (Sindh).

*DISTRIBUTORS FOR : BENGAL :* **MEHTA PICTURES,**
3. DACRES LANE, ESPLANADE, CALCUTTA.

*PARTICULARS FROM:-*

**THE PUNJAB FILM CORPORATION,**
**BOMBAY 28.**

*KISHORE SAHU—*

*One of our very few all-rounders Kishore Sahu has hit the headlines again by producing and directing "Sindoor" for Filmistan Ltd. And he plays the lead in addition.*

# M.S. Subbulakshmi

the celebrated exponent of the classical Karnataki music has chosen to interpret Meera, the princess-poetess and lover of Sri Krishna, in her Hindi film Meera. In her star role of Meera Srimathi Subbulakshmi popularly known as M. S. keeps alive Meera's tunes which overflow with devotion and imparadise the mind. Srimathi Sarojini Devi who introduces on the screen Subbulakshmi of the South to the people of North India says after seeing the picture:--

> "I am sure that whoever hears this wonderful voice, whoever watches the gestures of this wonderful artist, whoever comes under the enchantment of her great gifts will agree with me that Subbulakshmi is not an interpreter of Meera but Meera herself".

# MEERA

**Produced by T. SADASIVAM for the CHANDRAPRABHA CINETONE**

**Directed by ELLIS R. DUNGAN**

NOW READY FOR RELEASE

CC.158

For bookings in Bombay, C. P., C. I. & Bengal Circuits, apply to :—
**WESTERN INDIA THEATRES LTD., Tardeo Bombay 7.**
For North India, Sind & Baluchistan, contact:
**SHIVARAM, 'Akhila-Kunj,' Brahminwada Road, Matunga, BOMBAY 19.**
Telephone: 60945 Grams :'KALKI' Bombay.

LANDMARK IN
MUSICAL ENTERTAINMENT
SURE BOXOFFICE HIT!

STARRING

KIRAN · REKHA
RAJKUMAR
ABUBAKAR
(MINERVA FAME)
JAMAL AMROHI
RAMMURTI
G.M.SINGH and
SUNKATA PRASHAD

Proud Presentation of
DOTARA PICTURES

# Middle fail

# गवांर

# مڈل فیل

PRODUCED & DIRECTED BY KISHORE SHARMA

MUSIC HANUMAN PRASAD

PRODUTION-INCHARGE SUSHIL CHANDER

CONTACT :-

CHANDU

DOTARA PICTURES RAVAL CHAMBERS, AIMAI STREET, PAREL BOMBAY 12

# AT HOME AND ABROAD

### ONE MORE

On the 15th of June still another film fire broke out in the office of the Moonlight Film Distributors, a few yards away from the Metro Cinema in Calcutta. It is reported that films were stored in this place without the necessary license from the police and fire authorities and though no loss of life is reported, property worth over a lakh of rupees has been destroyed.

### "FILTH" MERCHANT?

John Rankin, American senator, demanded during the month that the famous comedian Charles Chaplin be deported out of America as "a producer of filthy pictures".

Said Rankin that Chaplin "has not become an American citizen and he should not only have his filthy pictures kept off the screen, but should be deported."

Measured by this yardstick, we should not only shoot Indian producers but also destroy their progeny. If what Chaplin produces is "filth", one doesn't know how to describe Indian pictures.

### LOVED BY ALL

We regret to announce the sudden death of Master Navinchandra, the stunt king of Indian films, on 5th June 1947, of heart failure.

In the days when producers carved a fortune with wooden swords, Navinchandra was considered the Douglas Fairbanks of India. A born athlete, Navinchandra often lent to the screen some vivid realism in the execution of numerous stunts which took one's breath away.

But friends will remember Navinchandra not as a stunt-king of films but as a friend and gentleman who didn't have even a single enemy. We cannot write a better epitaph on the man than, "He was loved by all". May his soul rest in peace!

### SOME MONEY

"Movie-queen" Joan Crawford —age unknown—earned $400,000 (approximately Rs. 15 lakhs) last year from Warner Brothers while Bob Hope earned $275,000 (about 10 lakhs) for making faces. Paramount paid $250,000 (about 9 lakhs) to Bing Crosby for crooning while actor Ray Milland earned $234,000. Actor Dennis Morgan was paid $261,000 and Director Michael Curtiz cleared $259,000.

### WELL, MORARJI?

On 19th June, Policeman Laxman Vithu lost his life pacifying two goondas who were quarrelling over blackmarketing of tickets opposite the Paradise Cinema in Mahim, Bombay. It is said that one of the goondas stabbed the well-meaning policeman.

And yet blackmarketing of tickets is not being made an offence. The proprietors of Paradise Cinema must be made to pay compensation to the family of the dead policeman if the Government is anxious to put down blackmarketing of cinema tickets and reward honest policemen who lose even their lives while on duty.

What has Minister Morarji to say to this?

### A "CULTURAL" MISSION

A message from Prague says that a film delegation from Czechoslovakia has left for India to conduct negotiations regarding the exhibition of Czechoslovak films in India.

They will begin with our "international-minded" Vice-President Jawaharlal Nehru and end by taking some money out of India. It is another "cultural" mission.

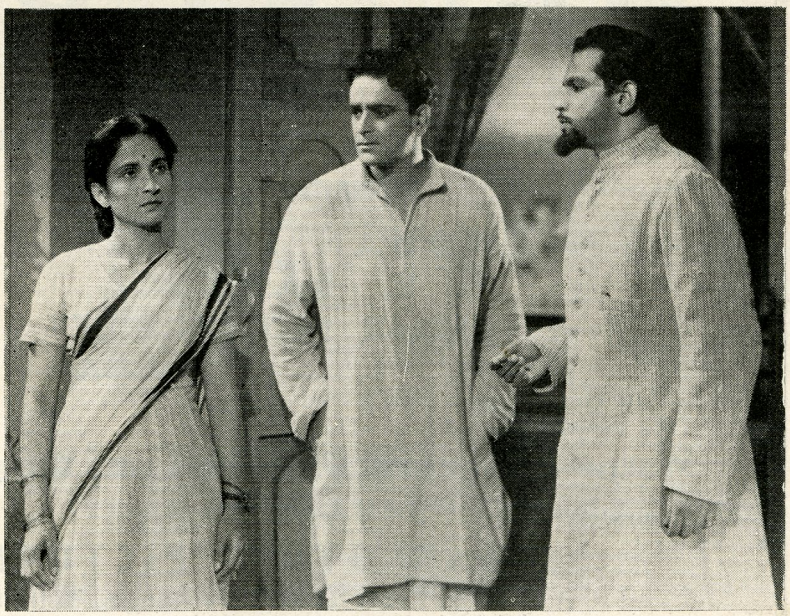
### LAST OF INDIAN PAVLOVA!

We regret to announce the sudden death from heart failure of Madame Menaka (Lady Leila Sokhey), wife of Sir Sahib Singh Sokhey, on Friday, 30th May.

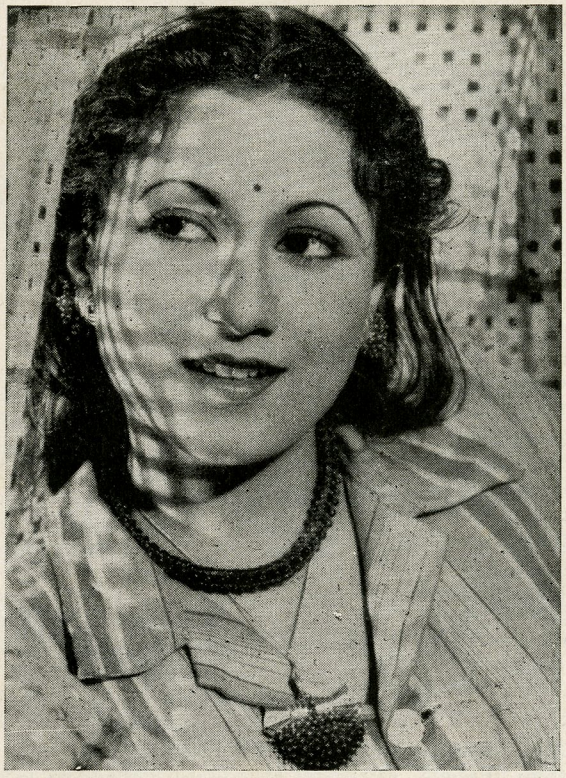
Madame Menaka was the most outstanding pioneer of our dancing art and a great exponent of our different dancing schools like: Manipuri, Bharat Natyam and Kathak. For 18 long years, she slaved every day in partially reviving the ancient glories of our dancing traditions.

Another of Madame Menaka's outstanding achievement was her European tour in 1936, when she gave some unique performances which attracted large audiences. At the International Dance Olympiad, held in Berlin in 1936, her troupe won three out of the ten honour prizes.

Madame Menaka's death is India's loss. May her soul rest in peace!



**With beard given to Jairaj, this must be a strictly Hindu-Muslim unity situation from "Azadi-ke-Rahpar", a national theme of Hindustan Kalamandir.**



# AMAR JYOTI PICTURES LTD'S

## MAIDEN PRODUCTION....

A

Rib-tickling

Hilarious

Comedy---

# "DIL KI RANI"

*Featuring :*

**RAJ KAPOOR, MADHUBALA, SHYAM SUNDER, BADRIPRASAD, MUNSHI, 'KHANJAR' etc., etc.**

*Directed by :* **MOHAN SINHA**

*Produced by :* **P. V. BANKER**

*Music Director :* **KUMAR SACHINDRA DEV VARMAN**

AMAR JYOTI PICTURES LTD.

*World Distributors :*

**Motor & General Finance Ltd., Queen's Road, Delhi.**

*Particulars from :—*

**AMAR JYOTI PICTURES LTD.,**

**35, Stock Exchange Building,**

**Apollo Street, Fort,**

**BOMBAY.**

### GLAMOUR GOODS

Had people known that Greta Garbo's belongings were being auctioned in Stockholm, the famous film star would have got at least Rs. 2,70,000 more.

The man behind the auction was Greta's brother Even Gustarson who participated in the bidding to raise the prices. But the auctioneers said that if only they had been allowed to advertise the things as Garbo's the public would have paid ten times more than they did.

A gramophone was sold for Rs. 10|-, while the four dolls with which Greta used to play as a child fetched Rs. 13|-. When the buyer was told to whom the dolls belonged he said, "Just imagine, if I had known I would gladly have paid £125 (Rs. 1685|-)".

The auction brought in over a lakh of rupees. Things were auctioned because Greta found it too expensive to have her belongings stored in Stockholm.

### DRYING FILMS

In clearing the doubts about censoring drinking scenes from Indian pictures, the Government of Bombay state that drinking scenes intended to condemn the drinking habit will not be cut.

If the scenes are meant to ridicule drink, to hold it in abhorrence, to show it as poisonous, to paint the drinking habit as ungentlemanly, unhealthy and anti-social, or to condemn it in various other ways, then such scenes, though they show drinking, will be allowed.

If the scenes are meant, on the other hand, to make fun of the idea of prohibition, to ridicule Government which have decided on prohibition, to induce people to become indifferent to the prohibition programme or to encourage them to break prohibition laws, or to glorify drink, to show it as a fashion or to describe it as a social custom about which there is nothing wrong, to make it popular, to paint it as healthy, honourable or respectable and to make it appear as religious, then such scenes will be considered objectionable and will be removed from the films.

The date from which these rules will be enforced will be 1st October 1947.

### IMAGINE!

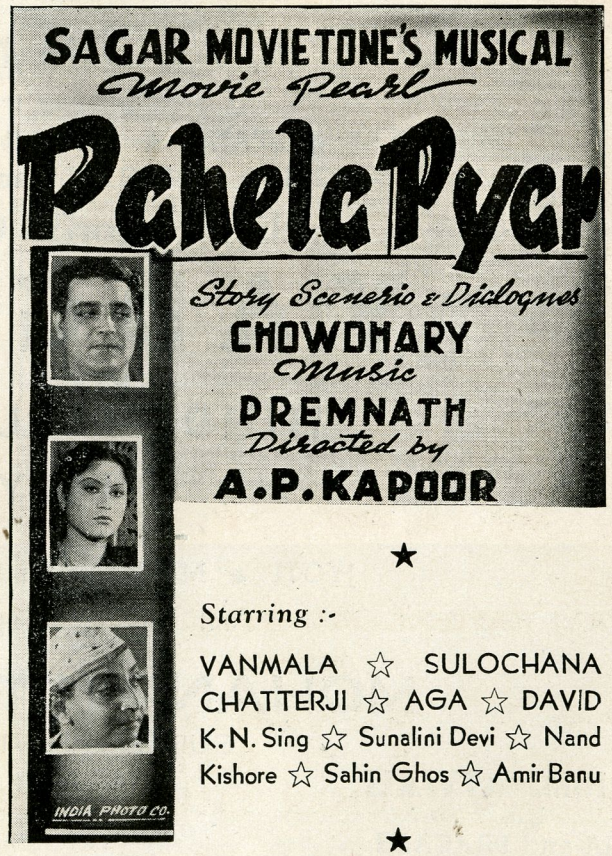
The Rank Organization of Britain have announced plans for building 50 new cinemas in the principal cities of America for the screening of British films.

This move is intended to counteract the hostility of American film interests. When Britain has to build theatres to show British pictures, what damn chance have Indian pictures got?

### MORE TAX

At the next session of the Madras Legislative Assembly, the Government of Madras will introduce a Bill to amend the Madras Entertainment Tax Act levying a uniform tax of 33 1|3% on all admission tickets.

If that stops people from seeing our rotten pictures, the tax

Producer

Seth RAMNIKLAL N. SHAH

OF

## RAMNIK PRODUCTIONS

OFFERS

Another Great Hit!

A SURE-TO-BE-SENSATIONAL STORY —

A SURE-TO-BE-BOX-OFFICE SENSATION!

# NAIYYA

*Directed By:* ASLAM NOORI.

—: *Starring* :—

MUNAWAR SULTANA ★ ANWAR ★ ASHRAF KHAN

Master CHHOTU ★ SUMAN SULE and **MAZHAR KHAN.**

Another Record - Crusher !

# YADGAR

OF

## HIND PICTURES

*Directed By:* NAYYAR

— *Starring* :—

JYOTI ★ M. ISMAIL and **NAZIR.**

And This Line - up!

OF

## MOHAN PICTURES'

SUPER-STUNTS

(1) **HIMMATWALI** with NADIA and PRAKASH

(2) **ANGOOR BALA** with AMIR KARNATKI and PRAKASH

(3) **DYNAMITE**

(4) **POLICEMAN** ☆

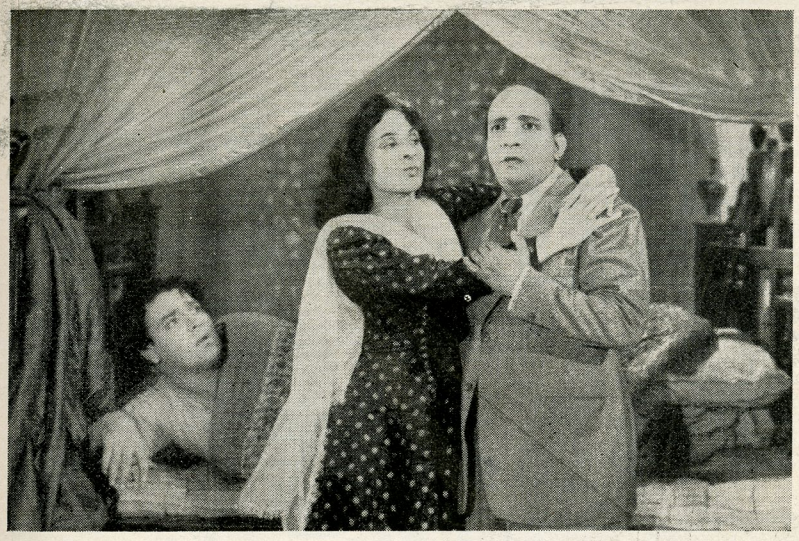
(5) **JADU-E-ANGUTHI** ☆

(6) **MALAYA SUNDARI**

*For Territorial Rights apply to :—*

## RAMNIKLAL MOHANLAL & Co.

KHETWADI MAIN RD., BOMBAY - 4.



**David is a good actor the way he is "shocked" with fair arms round his neck. This is Vanmala's fast work in "Pahela Pyar", a Sagar picture.**

will have done some good at least.

### FILM TEXTS

The New York Board of Education has approved of a special programme of visual education according to which students will attend special cinema shows during school hours, accompanied and supervised by their teachers.

So the films are stepping into the schoolrooms at last.

### BHATT'S VENGEANCE!

Vijay Bhatt's big bluff to produce an international film on the life of Lord Buddha seems to have been taken seriously by Buddhist leaders in Ceylon.

Leading Buddhists in Ceylon declare that it would be improper for any actor to take the main role and state that the Ceylon public would not tolerate the film.

Mr. D. S. Senanayake leader of the Ceylon State Council, and himself a very devout Buddhist, describes the whole concept as impossible. He says that apart from the primary objection to any human being playing Buddha, the film is bound to give a wrong impression of Buddha's life.

We think Mr. Senanayake is perfectly right because after an Indian producer's touch the great Buddha won't recognize himself.

### SARDAR'S BRAINWAVE

If you have been under the impression that Sardar Vallabhbhai Patel, our Home Member in Delhi has some brains, perish the thought.

He has just asked Indian film producers to suggest four films to be sent through the Government of India as our national exhibits at the International Exhibition of Cinematographic Art at Venice.

Instead of seeing the pictures himself and choosing one or two —which looks an impossible task by itself—the Sardar has asked the different associations to recommend four pictures representative of our country.

If the Sardar is going to work in this clumsy manner, the earlier he resigns and goes back to Bardoli the better. Asking parents to choose their own babies for a baby show is about the most unintelligent thing one can expect from a responsible leader.

### PRODUCER AND ACTRESS

The tale of a film star in the clutches of a film producer, who it is alleged compelled her to submit to his amorous desires and pose for pictures naked was related before Mr. H. A. Ellias, Presidency Magistrate, Girgaum Police Court, Bombay. The incidents were mentioned in the case in which Pranlal Bhagwanji Jhaveri, aged 42, a film producer, director and proprietor of the Kirti Pictures, Bombay, stands charged with outraging the modesty of Shanta Devi, a film actress, and causing simple hurt by biting her on the cheek and left arm. The actress giving evidence before a packed court was on the verge of tears and nearly broke down during cross-examination.

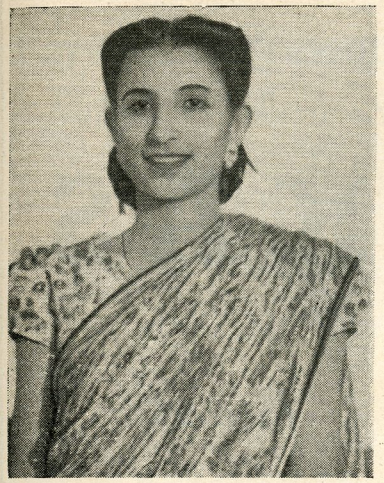
**Surve, a veteran stage actor, plays a good character role in "Bihari" a social story of Samaj Chitra.**

NOW READY TO SMASH BOX OFFICE RECORDS ALL OVER INDIA

FOR PARTICULARS :—

**ASHA ART PICTURES**

JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY 7.



**Miss Dora c|o "Filmindia" wants to join the films. She speaks Hindustani fluently and sings a bit too.**

The case for the prosecution is that Shanta Devi had entered into a contract with the Kirti pictures. After four months of service in the Company, the accused invited her to Ceylon where he was going to attend a marriage ceremony, but she declined the invitation. The accused returned from Ceylon and on May 6 she went to see him to obtain part of her salary in advance. She met the accused who told her that the cashier was out and he had left his cheque book at home. He suggested she should go with him to his residence where he would issue the cheque. As she was badly in need of money she agreed to accompany him and went to his residence in Tardeo in a taxi.

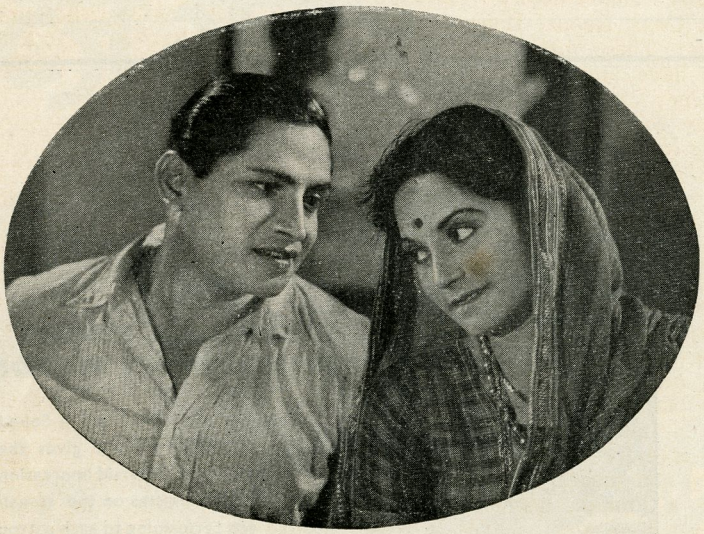
When they reached the flat, the accused made her sit in the drawing room. He fetched her a cup of tea which she drank. The accused then started closing all the doors and when questioned said "somebody might see us". She insisted on opening the doors. The accused refused and stated that he had been intimate with every actress he had engaged for work in his films. He placed his leg on the chair and pressing her shoulder threatened her that "something terrible would happen" if she did not abide by his wishes.

It is alleged the accused then bit her on her cheek and her left arm. A struggle ensued and the accused lifted her and threw her on a sofa. He placed his hands on her stomach and tried to undress her but the girl pushed him from the sofa and when he fell down opened the door and rushed home. During the struggle, she stated, she shouted twice or thrice but nobody came to her aid. She was wearing Punjabi dress at the time and the blouse, torn in the struggle was produced in court. She related the story to her husband and reported the matter to the Lamington Road Police Station. She was sent to the J. J. Hospital where her injuries were attended.

The case is proceeding.

As though singing to each one alone...
RCA'S SOUND SYSTEM PLEASES EVERY PATRON
Wherever the RCA Theatre Sound System is installed, it gives the movie-goers the vivid impression that the artistes on the screen are performing to each patron alone.
Exhibitors have come to realize that the superior quality of RCA Theatre Sound reproduces voices, music and sound effects that please patrons and swell box-office returns.
De-Luxe theatres all over the world are installed with RCA Sound
RCA
PHOTOPHONE EQUIPMENTS LTD.,
9, Marine Lines. Bombay.

# VIKAS



*presents*

# MERI AMANAT

*Starring :*

**MEENAKSHI**
**B. NANDREKAR**
**MASTER KRISHNARAO**
**ERRON JOSEPH**
**SUDHA RAO**
**SUDHABAI APTE**
**BABY NALINI MISTRY**
**& many others.**

| | |
|---|---|
| *Story & Art* | —**Shreekant Sutar** |
| *Screenplay, Dialogue & Songs* | —**Niranjan Shrivastav** |
| *Photography* | —**E. Mohamad** |
| *Audiography* | —**A. Jadhav** |
| *Song Recording* | —**G. N. Damle** |
| *Make-up* | —**Kamlakar Parker** |
| *Dance* | —**Ranga Vithal** |

*Directed by :*

**Prabhakar Gupte and Shreekant Sutar**

*Music by :*

**Shreedhar Parsekar**

*Processing :*—**PRABHAT FILM CO., LTD., POONA.**

*For particulars of distribution, please apply:-*

"VIKAS", 179, Hindu Colony, Dadar, Bombay 14.

# "Parwana" Presents An Erratic Story!

## *Saigal's Music Sustains Interest !*

There are two good things about this picture: the singing of Saigal and the technical direction of Nanda despite poor story material. The rest of it is commonplace stuff including the usual Madhok songs which constitute neither music nor poetry. This time, additionally, the story is also by Madhok. You can, therefore, imagine the rut of entertainment presented.

The theme of the story is confused. It seems to be a result of muddled thinking. At places one feels that the writer is trying to argue against parent-arranged marriages. In spots, through Roopa, the wife of the hero, the writer almost screams against blind unreasonable jealousy in married life. Then there is the socialistic temperament of the hero when he befriends a beggar girl. And the communal angle when the Hindu hero loves the Muslim beggar girl as his sister. Add to these the different and temporary facets of brotherly, manly, sisterly and 'sweetheartly' love between the hero and the heroine (Gopi) and imagine the unholy mess in which the writer has presented the story on the screen.

**WRONG CHARACTERIZATIONS**

In this erratic and idiotic design of the story are woven psychologically contradictory characters like Gopi, Roopa, Inder and Kishen. These main characters do not have any psychological consistency in the development of their roles with the result that they keep on doing odd things at odd times, wrenching off many actions from their previous psychological contexts.

Let us, for instance, take the character of Roopa. She is supposed to be the traditional Hindu cow, quiet and well-behaved, who is expected to love and worship any husband that is purchased by her parents. This role is played by Najma a doubtful starter in the race for womanly grace, delicacy and modesty. Najma walks like a Punjabi goonda in a woman's dress and behaves in a revolting manner throughout the story. Her entire role is portrayed in a crude, irritable and frivolous way and the woman does not win even a grain of sympathy throughout the long picture. Even the dialogue in her mouth does not sit gracefully on the lips of a decent Hindu woman. The artiste who plays this role, moreover, makes some hideous and theatrical faces and in doing so completely dissipates the psychological background of the theme.

**Ratnamala acts as a housewife in "Bhakt-ke-Bhagwan", a social story of Sunrise Pictures.**

**PARWANA**

Producers: **Jeet Productions**
Language: **Hindustani**
Story & Songs: **D. N. Madhok**
Screenplay: **J. K. Nanda**
Music: **Khurshed Anwar**
Photography: **Dilip Gupta**
Sound: **Indravadan**
Song Recording: **Chandrakant**
Cast: **The late Mr. Saigal, Suraiya, Najma, K. N. Singh etc.**
Released At: **Swastik, Bombay.**
Date of Release: **9th May 1947.**

Directed By:
**J. K. NANDA.**

This is the most unfortunate casting in the picture and it practically sabotages the whole picture by forfeiting the sympathy of the audience owing to the crude, funny and frivolous behaviour of the artiste.

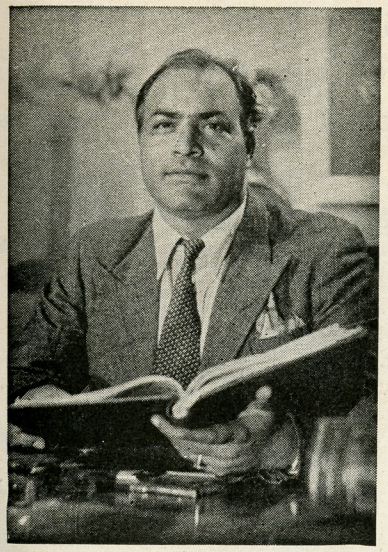
In fact no one in the picture gets any sympathy except the late Mr. Saigal—and that too for his premature death and not for his work in this picture.

Take the role of Gopi. The role has no particular shape or direction either in romance, rustic simplicity, innocence or emotional development. Gopi is the "innocent" village belle let loose to romp about the place with breasts looking pointedly at the audience. There were years piled on those womanly breasts of Gopi and yet we are asked to believe that Gopi had never before even sighed in romance. Not only that but she never even knew what a man means to a woman. Tell us another Madhok.

**INSIPID STORY**

Both the story and the characterizations are erratic. Inder, a rich man's young son, played by the dying Saigal, patronizes

BC
BOMBAY CINETONE Ltd
Bombay Cinetone Ltd.
presents
Samrat
Ashok
Starring
VEENA, SHAMEEM, SAPRU
HUSN BANU, SHAKIR
AND
ULLHAS
Produced at..... PRABHAT STUDIOS
PRODUCED & DIRECTED BY:-
K. B. LALL



**Director J. K. Nanda is one of our very few technique-conscious directors. He always writes a good scenario but often forgets to make a good picture.**

Sakeena, the little daughter of a Muslim beggar. This is the Hindu-Muslim unity "touch" that is intended to win the sympathy of the Muslims.

Inder is soon married to Roopa, a woman who seemed to be walking on stilts all the while. Their life begins with a misunderstanding and bitterness comes in with the death of little Sakeena, who is ill-treated by Roopa.

Inder gets ill—a very natural sequence for the late Mr. Saigal—and he is sent to a hill station with his female 'grasshopper' to nurse him. There he meets Gopi, the solitary village belle in an obviously big village.

Inder and Gopi soon have uncertain emotions between them and their friendship sets the village tongues wagging. Here Kishen, the brother of the belle, steps in and raises the temperature of the story grunting and swinging about like a wild boar in pain.

Inder and Roopa rush back to town—Inder to fall mysteriously ill and Roopa to look worried. A member of the idiotic order of physicians usually seen on the Indian screen, declares the illness beyond him unless——

Unless the wife goes to the sweetheart and begs her to return. So the "grasshopper" hops over to the village "bee" with big honey-breasts and the "bee" comes over but is sent back post haste covered with insults.

The climax is soon reached at the wedding of the "honey-bee" where the half-dying "moth" comes on the wings of the "grasshopper" but things go wrong on the edge of a precipice and the "bee" goes down with honey and breasts and all.

People put in their own chuckle at the end and think the tragedy to be funny after being tickled by K. N. Singh's funny sound which was supposed to be a heart-rending shriek of agony.

Noorjahan

The craze of the day reaches new heights of musical glory in . . .

★

MEHBOOB PRODUCTIONS

ANMOL GHADI

★

SHAUKAT ART PRODUCTIONS

JUGNU

Music available on Columbia Records

DJM 6478

COLUMBIA GRAPHOPHONE CO., LTD.

DUM-DUM · BOMBAY · MADRAS · DELHI · LAHORE

**Highly Acclaimed and Applauded**

By

PRESS, PUBLIC & MUSIC LOVERS

**NEW HINDUSTAN PICTURES'**

*Melodrama*

# FARZ

*Starring* :-

**RAGINI, CHAND, SUDHIR & ROOFI**

*Music by*: **K. S. SAGAR**

*Distributors for C. P. & C. I.*

**RAJPUTANA FILMS**

**JODHPUR.**

---

*OUR NEXT RELEASE*

**PARKER FILMS'**

**"PARDESI BALAM"**

---

MANGAL PICTURES

**KOLHAPUR**

Proudly Present Their First **Hindi** Social

# ADALAT

***GETTING READY FOR RELEASE***

DIRECTED BY:

**VASANT JOGLEKAR**

: starring :

BABURAO PENDHARKAR, SALVI, MADGULKAR, SAROJ BORKAR, JOG &

INTRODUCING A NEW PAIR

SHALINI & JAYSING

# "JAI MALHAR"

THE MUCH APPRECIATED MARATHI PICTURE NOW RUNNING TO CAPACITY HOUSES AT **POONA KOLHAPUR AND SHOLAPUR.**

*For Provincial Rights write to :-*

**JAI HIND FILM EXCHANGE**

**116, New Charni Road, Bombay 4.**

**That is romance on the swing. Begum Para makes "Shahnaz" an exciting picture. This gipsy story is directed by Sheikh Hassan and produced by Wahab Productions.**

The picture fails to appeal because of its thin and erratic story and wrong casting of characters. Saigal in spite of his age and sickly appearance was asked to act a young man in the twenties. It was too much of a deception for human eyes. Najma, with her rough goonda mannerisms and theatrical gestures, is hardly the type to portray the traditional gentle Hindu wife. She ruins the basic fibre of the story. For a village belle with that unbelievable amount of innocence as shown in the picture, a younger girl than Suraiya was required. The very development of Suraiya's bosom does not suffer even the slightest suggestion of innocence in the role she plays.

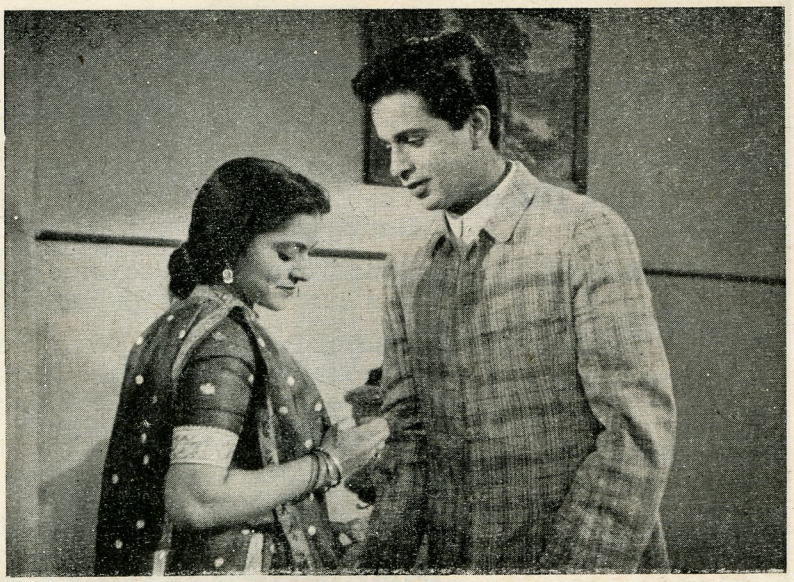
**NOT BAD TECHNICALLY**

Technically the picture is good in parts. For the first time in Bombay, Saigal's voice was nicely recorded, giving his voice as much youthful ring as could be given to the voice of a sick and dying man. Director Nanda's technical direction is quite impressive, though his psychological interpretation of characters of the story remains crude and unconvincing. One can understand the sick Saigal being constantly wrapped in clothes and capped in addition, but why should the man playing his father be always found in full dress with his turban on even in his home? The picture sadly lacks the village atmosphere, though the story travels through a village. In future Nanda should be more particular about the atmosphere of his sequences, for, a motion picture to be convincing must reflect as many facets of life as possible.

Though Saigal has sung beautifully the words and sentiment of his songs are far from being noteworthy. Even the tunes of Khurshid Anwar are neither popular nor suitable for the situations. It is Saigal's glorious voice that lends a rare sigh and emotion to the songs.

From the players, Saigal, despite his illness and age, does his bit bravely and sings beautifully in the role of Inder, the hero. Najma is utterly miscast in the role of Roopa. Suraiya makes faces and bounces about in the role of Gopi but that is not screen acting. K. N. Singh fits in well as "Kishen", the brother of the heroine but he has hardly anything to do except the last scream which turns out to be a scream of screams.

All done and said, it is Saigal's last picture and as such one should see it to wish a happy journey to a glorious singer even though he sings Madhok's nonsense.



**It is evidently a love situation the way we see Dileep Kumar blushing when Ranjana comes near in "Milan", a picture of Bombay Talkies.**

**WHAT MAKES A GREAT PICTURE GREAT?**

*await*

# CHHEEN LE AZADI

---

## NOTICE

Offers are invited for the perpetual sale rights of Distribution, Exhibition and Exploitation of the three Prabhat Pictures namely: "CHAND", "LAKHARANI" and "HUM-EK-HAIN", any of them for the three circuits mentioned below and any of the said circuits :-

**Sind Circuit:-** The Provinces of Sind and Baluchistan and all the Native States therein.

**Bengal ,, :-** Bengal Province, Province of Bihar, Orissa, Assam and Burma and all the Native States therein.

**South ,, :-** Madras Presidency, Nizam States, Travancore and Mysore States and Island of Ceylon and all the Native State included therein.

Note:- Picture "CHAND" has been partially exhibited in the aforesaid three circuits and the picture "LAKHARANI" has been exhibited in South Circuit only.

*For further particulars please apply to :-*

**DIAMOND PICTURES LTD.,**

Seksaria Building, Sandhurst Road,

BOMBAY 4.

# Children's Theatre Challenges Hollywood

By

***Frank Lambe***

*( Exclusively for " filmindia " )*

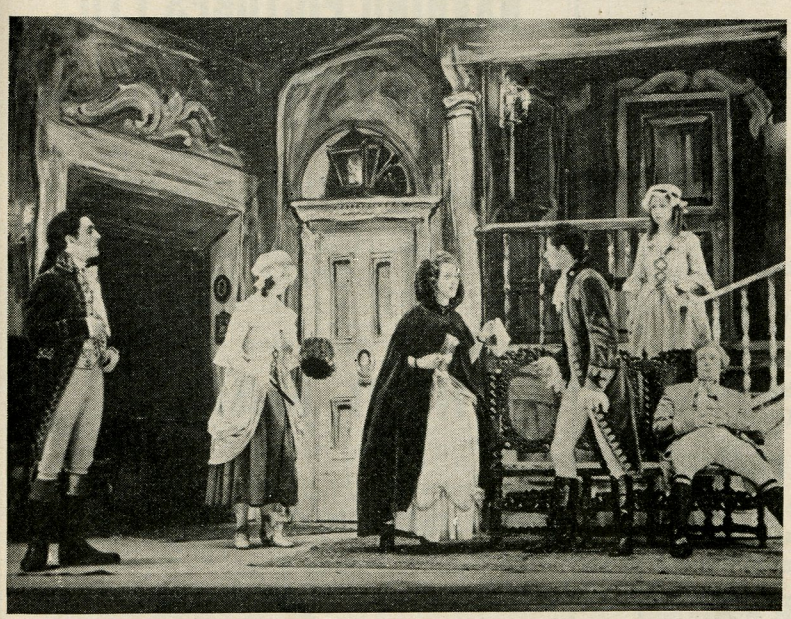
Perturbed by the effect of American films on youthful minds, British education authorities are backing the efforts of John Christie (of Glyndebourne Opera fame) to make a Children's Theatre in Britain a working reality. By the end of June, over 250,000 children will have been introduced to stage plays for the first time by this organisation. Tours abroad by its players may follow.

LONDON.

The tough youngster in the Balaclava helmet turned to his equally tough little companion as the curtain fell and remarked: "Smashing acting, boy, smashing acting!" That was after the first performance of a dramatic version of "Great Expectations" at Toynbee Hall, situated in a sordid part of London's over-populated East End. The hall had been hired by the promoters of the Glyndebourne Children's Theatre Company, to give 24,000 schoolchildren between the ages of 11 and 18 a chance to see good quality plays.

The plan was a courageous experiment. In the last year of the war the staid National Union of Teachers called a special meeting to discuss "the harmful effect of the cinema, particularly Hollywood, on the minds of children of this country."

Approximately 25,000,000 people attended the cinema every week, said Mr. Isaac Johnson, who moved the resolution, and a large proportion of this number were children. Hollywood, he averred, had debased culture and proved itself to be totally lacking in social conscience by persistently playing down to the lowest standard of literacy. A motion was carried proposing the establishment of a Children's Theatre to woo youngsters away from the pernicious influence of Hollywood's gangsters, G-men, molls, and morons by showing them the cream of British plays in their own special theatre.



**Members of the Glyndebourne Children's Theatre in Goldsmith's "She Stoops To Conquer". It is estimated that more than 100,000 children will have seen this play within the next three months.**

### 250,000 YOUNGSTERS SEEING PLAYS

How far this resolution has borne fruit is shown by the results achieved by the Glyndebourne Children's Theatre, the first body to take up the challenge issued by the Teachers' Union. Under the chairmanship of Dr. J. J. Mallon, Warden of Toynbee Hall, and backed by John Christie, of Glyndebourne Opera fame, the Glyndebourne Children's Theatre was launched in October 1944.

The inspiration came from Mallon, the money from Christie. Co-opted to the executive committee were three names famous in British art and education circles: Sir Robert Mayer, pioneer of the "Music for Children" movement in Britain; Rudolph Bing, Christie's director of productions and right-hand man at Glyndebourne; and W. E. Edwards, patron of many artistic enterprises. Administrator and producer is John Allen.

By the end of June, 1947 the Children's Theatre—now constituted as a limited company by guarantee and recognised as a charity—will have given 450 performances for over 250,000 children. Its sponsors intend to work on a permanent basis with the support and co-operation of education authorities throughout the country.

### HOW THEY REACT

They have presented James Bridie's "Tobias and the Angel" at twelve centres throughout Britain. About 100,000 youngsters between eight and 17 have seen "Great Expectations". From January to June of this year the Children's Theatre is engaged in proving to as many more children that Goldsmith's "She Stoops to Conquer" is better entertainment than that offered even at the

# SUNRISE PICTURES

PRESENTS

I

## "BAHARWATOON"

(A Pulsating Tale of an Outlaw, who sacrificed everything to Guard the Honour of a Young Lady!)

II

## "JASMA-ODAN"

(A Historic Saga of the Glory of Gujarat— A Touching tale of a SATEE, who discarded the LOVE of an EMPEROR of Gujarat, SIDDHARAJ JAYSINGH & Loved Her simple Labourer – HUSBAND!)

★

**BOTH OF THE GREAT SUBJECTS IN GUJARATI**

**FROM**

Producer :<br>Director : } **V. M. VYAS.**

**The name which means sure-fire-Box-office-success!**

★

**Both the STORIES from the Famous Pen of**

**M. G. DAVE.**

And these BRAINS behind :-

Dialogue: **KARSANDAS MANEK**
Art: **YOUSUF DHALA**
Songs: **Poet Manaswi**
Music: **Chhannalal Thakur**

## "BAHARWATOON"

Featuring: **Sharda, Dulari, Radha, Tara, Bhagwandas, Umakant, Natwarlal, Master Dhulia.**

## "JASMA-ODAN"

Featuring: **Anjana,** (Ranak Fame) **Radha, Tara, Natwarlal, Bhagwandas Master Dhulia, & Babu Raje.**

## SUNRISE PICTURES

**LAMINGTON RD., BOMBAY 4.**

---

***Await these Blooming Box Office Hits***

**Fast Progressing under the Banner of:-**

## NAVHIND PICTURES LTD.,

Marina Mansion, Chowpatty, Bombay.

*Producer*

**SHAMBHURAO SIRDESAI**

***Proudly Presents his Maiden Movie Marvel***

# "O' JANEWALE"

A Popular Social subject full of Pathos, Tragedy, Romance and Sacrifice and Most Melodious Music

*Featuring*

**GITA DESAI, Trilok Kapur, Husna, Pandey, Meher-Sultana, PALAV, Manchi Thuthi, Kamal, Sailaja Chandra Kant, Sulochana and UMAKANT** (Prakash Fame)

*Story by :—*

**S. SIRDESAI**

*For Particulars apply:-*

## NAVHIND PICTURES LTD.,

**MARINA MANSION, CHOWPATTY,**

**BOMBAY 7.**

Tele. **40317.**

*For North Contact:—*

MOZELLE ZAMIR

120, Main Road, Dadar,

BOMBAY 14.

---

*Our Coming Attraction :-*

## "HARI MANDIR"

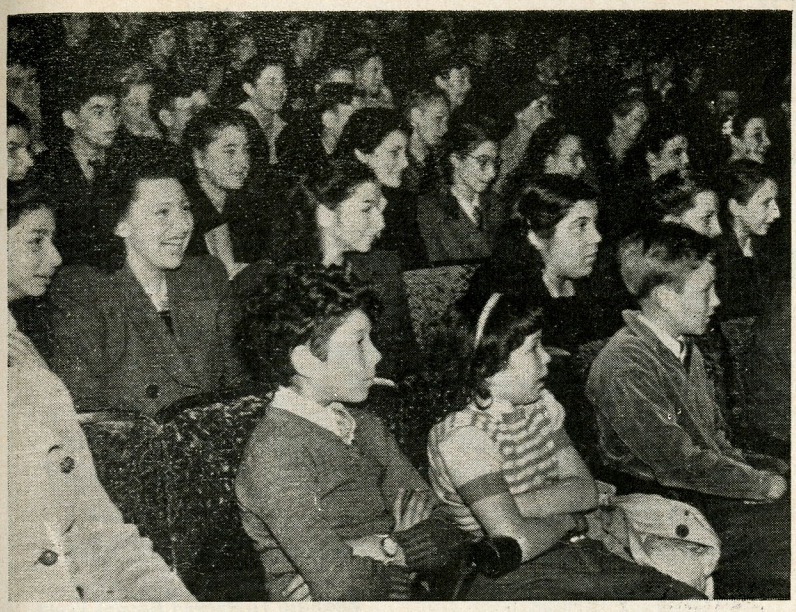
in Hindi, Marathi & Gujrati

*Directed by :-*

**FRAMROZ BEHRAMSHA & S. SIRDESAI.**

*With Cast :-*

**GITA DESAI, Meher-Sultana, Sanjit, Palav & Gulam Mahamad**



**Here are some of the 250,000 children who flock to performances given by the Glyndebourne Children's Theatre.**

special children's matinees of their local picture-house.

Local education bodies arrange for the players to visit them, and provide the theatre. The players themselves are all professionals, paid at professional rates. The cost of a week of ten performances is £400, exclusive of the hire of the hall or theatre and the fares of the company. Most interesting aspect of the work of Allen and his team is the study of the reaction of children to plays of varying calibre. Part of their work consists in instilling into their sometimes restless, always critical, audiences the difference between stage and film and endeavouring to convince them that the restricted space of a theatre can be made to contain as much excitement and drama as the broader horizons of the screen.

**OFTEN THEIR FIRST PLAY**

Added to this the children have the thrill of seeing actors in the flesh; thousands of them in Britain are now doing so far the first time.

"Citizens of the Elizabethan age," remarked John Allen, "seem to have developed a love of words as a result of the limited functioning of the printing press. Citizens of our own age, on the other hand, find it less easy to hear than to see. This is notably the case with children. Most of their letters comment on the beauty of our scenery which confirms our belief that we would do well to concentrate particularly on this aspect of our work."

There is no policy of choosing a play simply because it is believed it may be just what the children want. Theatrically speaking, children do not know what they want because they have no experience on which to form a judgment except the films and the radio—two vastly-different media. The ruling consideration is that a theatre shall be established to which children can come with or without their parents out of school hours.

**TRIP TO CANADA**

Energetic lecturer and organiser for the Children's Theatre, Gwyneth Morris flits about the British countryside undoing the work of Hollywood. Visiting schools, arranging performances, spreading the Glyndebourne gospel wherever she goes, lecturing to youth-groups and pleading with City Fathers, paving the way for a better appreciation among Britain's young of what the theatre can mean, it is nothing for her to travel 1,500 miles in three days linking up the nation-wide organisation that has grown up from Mallon and Christie's original idea of drama for schools.

Now the thoughts of the Children's Theatre are stretching out to the possibility of showing other countries what can be done on these lines. Hopes are held out that the British Council will sponsor a trip to Canada. Educational authorities in Paris, where there are no fewer than four Children's Theatres, have said they would welcome an exchange of artistes with Britain. Sydney, Australia, has a flourishing theatre for more juvenile playgoers, while a large number of American cities have children's theatres run by either amateurs or professionals, or sponsored by universities.

Russia long ago gave a lead to the world with the establishment of 15 children's theatres in Moscow alone, but a disinterested observer returned from there told me that the British equivalent compares more than favourably with the Russian shows. The latter usually go on for four hours and the child-audiences are peacefully asleep long before the curtain falls.

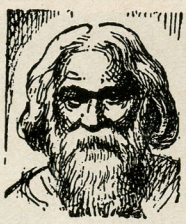
**Recruit Ramchandani Chandan of Hira Lodge, Hirabad, Hyderabad (Sind), says he can sing and act and is anxious to leave Sind.**

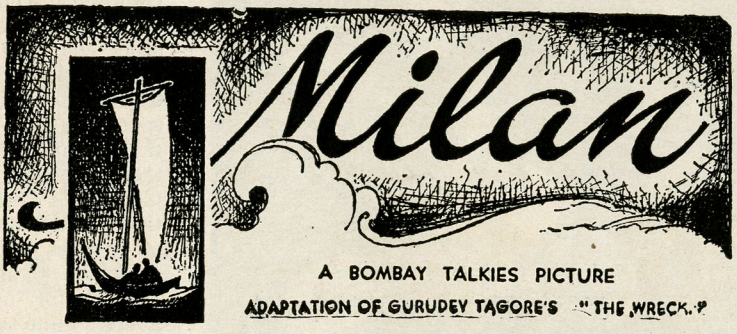
POET TAGORE'S IMMORTAL CLASSIC "THE WRECK"

NOW BECOMES A GREAT MOTION PICTURE

**BOMBAY TALKIES'**

*Prize Presentation*






A BOMBAY TALKIES PICTURE

ADAPTATION OF GURUDEV TAGORE'S "THE WRECK."

*Featuring :*

**RANJANA**
**DILEEP KUMAR**
**MIRA MISRA**
**PAHARI SANYAL**
**MONI CHATTERJEE**
**S. NAZEER**
**SUNALINI DEVI**

BT
A BOMBAY TALKIES PICTURE

DIRECTION :- **NITIN BOSE**

MUSIC :- **ANIL BISWAS**

*RELEASED ALSO AT* **Swastik & Regal, BANGALORE**

*BOMBAY DISTRIBUTORS-* **M/s SUNRICH PICTURES LTD.**

**Running To Packed Houses From 14th June 1947 BOMBAY**

IMPERIAL

---

# TO LET

*For the first time in the annals of*

## MOTION PICTURE INDUSTRY

★ Spacious Sound-proof STUDIO with latest equipments & facilities

★ Fully Equipped EDITING ROOMS

★ Attractive PREVIEW THEATRES

★ Modern OFFICES

(All shortly to be Air-conditioned)

***in the best and biggest establishment of its kind in the East!***

*Apply for particulars :-*

**FAMOUS CINE LABORATORIES & STUDIOS LTD.,**

**HAINES ROAD, MAHALUXMI, BOMBAY.**

Phone No. 42124

# Hitchcock Hates Actors

By

***David Clayton***

*(Exclusively for "filmindia")*

**In a New York interview, famous British film director Alfred Hitchcock, has a few frank things to say on British and American movie-making methods, and one or two unkind observations on actors.**

New York.

"Actors!" said Mr. Alfred Hitchcock, supporting his 224-pound bulk by spreading his ample arms all the way along the mantelshelf. "Actors—I hate the sight of actors. Actors are cattle actresses, too."

Having delivered this dictum which becomes one of his most famous tongue-in-cheek orations for many years, Mr. Hitchcock removed his arms and lowered himself neatly by force of gravity into an easy chair and prepared to enlarge upon the subject.

"Now where was I?" he asked after recovering his breath.

"You said actors are cattle," I said.

"Yes, that's right. I hate the sight of them. I tell them I hate the sight of them and they love it—the exhibitionists. Any profession that calls for a man to have to use paint and powder on his face in order to earn a living gives me evil thoughts. Think of it, little bits of powder, little bits of paint all on the face of adult men and women so that they can pay the rent. My own daughter Patricia made her Broadway debut this year. I sometimes shudder when I think of a daughter of mine doing that."

**SEVEN MONTHS OF DIETING**

I had a momentary vision of a 224-pound shudder which used to weigh much more. "How's your diet these days?" I asked, following this train of thought.

"I've taken off nearly 100 pounds in seven months, by self control and no cocktails," he said. "People call me a heavy eater. I suppose they are right if they mean I'm heavy and I eat."

It is now seven years since "Hitch", master of suspense, descended on Hollywood with a reputation for knowing what he wanted from his actors without argument, and a propensity for staging elaborate practical jokes which brightened up studio life for weeks after.

"How do you like working in Hollywood?" I enquired.

"Well, it's easier to work in Hollywood than it is in England because the technicians are more experienced. Equipment is better, too, because they've been longer at the business—but all that may even out. There is more freedom of expression for the director in England, I'll grant you that."

"How do you mean?"

Just this—in England, you get an idea and then they trust you enough to go ahead and do what you can. In Hollywood the tycoons with the pursestrings raise their hands in horror whenever you want to try something new, and yell, 'What you want to muck about with two million dollars for?' "

**DIRECTS INGRID BERGMAN NEXT YEAR**

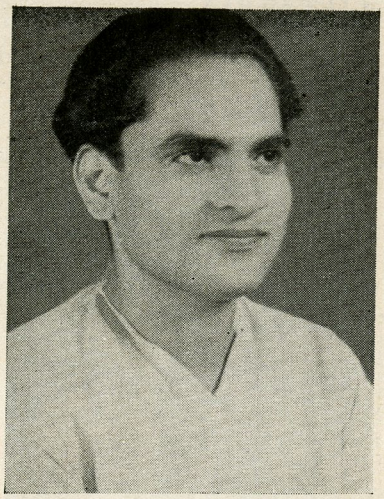
"So you would rather make films in England?"

"No, not particularly. Although, next year I hope to make a film with Ingrid Bergman in England."

"Is anything settled?"

"Yes. Everything is settled for a production of Patrick Hamilton's 'Rope'. And I hope to make a film about early Australia called 'Under Capricorn'. May be you know the story? The chief

**Director Alfred Hitchcock hates actors and actresses but not the Italian Valli whom he calls "a fine girl, pleasant to work with and a terrific actress". Is the fat Alf looking by any chance at the fat calf?**



**Recruit S. N. Mandal of Mangal Bhuvan, Sabjibag, P.O. Bankipur, Patna, wants a chance to act once to prove how good he really is.**

character goes to Australia and deteriorates out there," he explained.

**When Mumtaz Shanti wants to look coy, the world starts blushing. You will see her in "Padmini" produced and directed by Walli Saheb for the Punjab Film Corporation.**

"Deteriorates?"—"That's what the book says."

"They won't like that."—"Who?"

"The Australians."—"Oh, I'll put it right by having a man in a stage coach pull the old gag about England being the place the convicts come from."

"They still won't like it."—"May be not," he said. "We'll see."

"Tell me about your new film," I said, after a few cigarette puffs in heavy silence.

"I think they'll like 'The Paradine Case', especially Charles Laughton as Lord Horfield, the stern judge. Charlie enjoyed himself up there on the bench. He had the time of his life. Of course he has his own ideas about how a part ought to be played and sometimes I have to use a little pressure. You may not know it, but there are three plagues in every film director's life—child actors, trained animals, and Charlie Laughton. Charlie's my favourite actor."

**HITCHCOCK PLAYS A PART**

"Are you a small part player as usual?"

"Oh, yes. I always insist on having a small part in my films. In 'Spellbound' I was the fat man who carried a violin case. It had a hard boiled egg inside. This time I carry a cello. Nothing inside. And there's Valli the famous Italian actress. Now there's a fine girl for you. She has a thousand faces and she can switch them on and off quickly when she's told. Lightning. She's immense—and she's pleasant to work with. Terrific actress."

"But I thought you didn't like actresses?"

"Nor do I," he said with a grin. "Actors and actresses," continued Mr. Hitchcock, falling into the same rhythm that anyone does at the start of a well-remembered recitation, "I hate the sight of actors and actresses. Actors are cattle. Actresses, too. Any profession that calls for a man to have to use paint and powder on his face in order to earn a living gives me evil thoughts—but perhaps you've heard me say all this before?"

"Many times," I said. "Let me finish it. It goes—'I shudder to think that a daughter of mine should dah-de-dah-de-dah-dah-dah.'"

"That's right," said the big man, giving out with a grin that blew out his cheeks, in one of which reposed a very well concealed mocking tongue.

the frame that surrounds and sets off your face, can make or mar it. Let Kesavardhini help now to make it.

Nothing is more tragic than a poor head of hair and nothing more certain than Kesavardhini in restoring best hair and youth.

Not all are beautiful, but every one can now have beautiful hair.

If you have a full head of hair retain and preserve it with Kesavardhini. If you lack this covetable acquisition obtain it with Kesavardhini. Kesavardhini not only grows more hair but grows more beautiful hair. Save and grow beautiful hair with

**KESAVARDHINI**

TODAY!

**PRESERVES, GROWS AND BEAUTIFIES HAIR**

Kesavardhini ... ... ... As. 12
Kesavardhini Shampoo ... ... As. 12

Postage and packing extra

**From most dealers or direct from**

**SOUTH INDIA CHEMICALS**

**COIMBATORE**

*Agents :—*

1. Vadilal & Co., Junagadh.
2. D. J. Barucha, Nadiad.

# Woes & Echoes

*(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)*

**BUGS ALL!**

"I talk of a theatre named "Minerva" in Nagpur, which provides contagious diseases like scabies. The most popular method of infection is through the medium of bugs. Half the blood is sucked by exorbitant rates of admission and the rest is reserved for bugs in the cinema hall. Leaving aside our woes of seeing rotten pictures, no one can tolerate this condemnable procedure of blood sucking. Will the cinema proprietors take some action about the grievance reported above?"

*Shree Gulab Singh.*
KAMPTEE. C.P.

**THEY SHOULD!**

"Even though our city boasts of half a dozen good theatres, it is a long time since I have witnessed a good English picture. In the first place, none of them gets them for the regular show and secondly, even if they do get at all for the morning shows, the pictures are stunt type or age-old historicals like Henry VIII, Cleopatra and Jesus Christ; so much so, we have been completely kept in the darkness about the recent shootings of Hollywood. And we have all along been bored by Tamil and Telugu mythologicals or unsocial Hindi ones. Will our theatre-owners give us a chance to escape from this drudgery by importing and exhibiting Hollywood's latest pictures?"

MYSORE. *H. S. Venkata Rao.*

**REFINED, INDEED!**

"It is a common sight in our Indian theatres to see even refined people spitting on the floor, placing their legs on the front chairs and speaking vulgar things during the course of the show. It sounds disappointingly vexatious and disturbing. To add insult to injury those hawkers make a lot of noise. And the new married couple! Oh, how I wish a clear siegfried line could be drawn between them and the ordinary film-goer in the theatre! It is a matter of culture, refinement and etiquette that such disturbances should not be made in a place of public entertainment and relaxation. Can you suggest a way out, Mr. Patel?"

*Kamal Kumar.*
POKHARAYAN.

**FUNNY BUSINESS!**

"From the day "filmindia" stressed the necessity of 'New faces' for our film industry every company, director and producer is claiming to bring to screen as many new faces as possible. Almost daily there appear in papers 'Wants' for new faces to work as actors, actresses etc.

"Recently a similar advertisement appeared in a local English paper inviting applications from talented young ladies and gents desiring to join film industry and having experience of acting etc. I sent them my brief particulars saying that I am very much interested and keen to join the film industry as an actor.

"I had forgotten all about this letter and the concern, when to my surprise after about two months I received a post card on 10th April '47 which reads as follows:—

"Dear Sir,

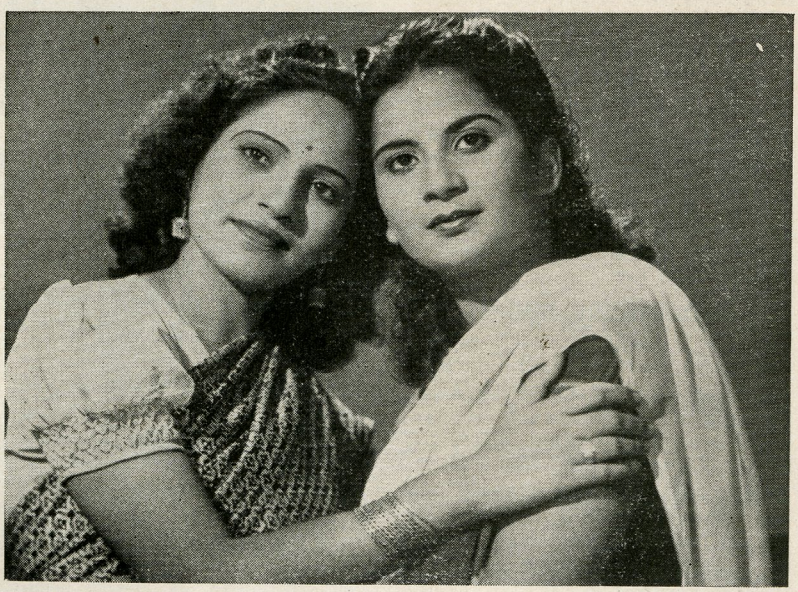
In reply to your letter for a post written in response to my advertisement I thank you very much and shall be glad to know immediately if you are able to invest some amount in the business. You can come in with a sum of whatever magnitude—from Rs. 100|- to any figure upwards. I can guarantee for you a post in the concern suited to your qualifications. We shall arrange an interview as soon as I hear of your decision.

"Now Mr. Patel, what kind of business is this?"

*M. Q. Siddiqi.*
NEW DELHI.

**SEE REMAINING 99**

"In spite of your review, I must confess that I made a blunder last week, when I saw Ranjit's masterpiece (?) "Chand Chakori", directed by that female-voiced director Kedar Sharma.



**Kiran and Rekha feature in "Middle Fail", a social story of Dotara Pictures.**

The picture proved to be an amateurish production with absurd direction, hopeless acting and erratic technique. In a nut shell it can be said to be the 'rottenest of the rotten pictures produced so far'.

"I am indeed very sorry, Mr. Patel, for that silly act and am ready to accept any punishment you suggest".

*B. B. L. Kapoor.*

MEERUT CITY.

**NOT ME BUT MORARJI!**

"Recently I happened to see a picture called "Lady Robinhood", featuring Nadia and some other stunt actors. In this picture the Bombay Police has been misrepresented in such a fantastic manner that one doubts whether the Bombay Police is really capable of maintaining law and order. Whoever sees this picture will get a very bad impression of our civil administration.

"To expect immediate steps to check this type of misrepresentation from our popular ministers is a difficult task seeing that they are at present very much engaged in party politics and personal gains. The only person from whom one can expect proper action and guidance is you."

*Shahida Begum.*

VANIYAMBADI.

**CROOKS**

"I want to bring to your kind notice that the token of "filmindia" is being sold in the market @ As. -|8|- to -|12|- per token.

"Can this not be stopped?"

*Updesh Chandra Bhandari.*

JODHPUR.

**INTELLIGENT BORES**

"After you started giving prizes to letters and queries published in your magazine M|s. Challam and Rehman of Bangalore have made writing letters to "filmindia" their profession. Their letters are becoming too boring. Why don't you put an end to this regular feature in your magazine?"

*C. V. Gopalan.*

COIMBATORE.

**GOOD NEWS**

"Recently "We Two" an AVM Tamil production drew two houses full in Bangalore.

"Though much of it is copied from Hindi films, a promising improvement is noticed. Mr. Panthalu has done very well.

"With the national back ground and a little of Baby Kamala's dancing, "We Two" is an average picture, really a welcome change as far as Tamil pictures are concerned."

*M. N. Krishnan Nair.*

BANGALORE.

**WELL, MORARJI?**

"I read Pandit Indra's letter in your April issue and was shocked to the core. It is no wonder that our pictures are becoming dirt, when the industry is monopolised by men like Pandit Indra—the man who prefers a prostitute's house to a temple in a 'Smashan'. He says "what is pleasant to the eyes and the ears and the heart can't be vulgar". From where did he learn such a maxim? Most probably from a brothel! There is no salvation for the "dead 400 mil-

lions" of India when there is one Pandit Indra though there may be tens of Mahatmajis. I appeal to your Home Minister through your magazine to enact the Whipping Act for such story writers as Pandit Indra."

*K. P. Damodaran Nayar.*

CALICUT.

**COWS AND WOWS!**

"When educating women and reforming them of superstitious and orthodox ideas is the crying need of the hour why do our producers and directors persist in painting educated characters in lurid colours?

"More often than not the educated girl is shown as a rival to the simple orthodox woman who must necessarily be the heroine of the story. And the story must end with the heroine getting the object of her love as proof positive that exhibition of shyness and meekness with a sprinkling of sufferings alone ensures ultimate victory endowed by God who has all the while been watching the heroine.

"As for the educated girl the poor thing is made to realize by the time the story ends that as an educated woman she has no place in society and life to her is only a burden.

"Do our worthy producers and directors abhor education and dream of keeping the chastity of Indian women by veiling their faces and refusing them light?

"Will any producer or director who reads this show enough courage to present a picture wherein the educated girl triumphs in the end and thus make the audience especially the womenfolk conscious of good education?"

BOMBAY. *R. Mani.*

**WELL, FATTY BARDOLOI?**

"Shillong is a nice place and despite its being the capital of a Province, it hasn't got a single good showhouse. Though there are four cinemas, not even one of these borders on the satisfactory line. Even the three cinemas in Simla (from where I have come here) which are also second rate ones, are ten times better than the dark and dirty dungeons of this place. There are no curtains in front of the ventilators and the rays of the Sun come disturbing inside when the show is on. There is no other recreation here except pictures and it is a pity that people can't get some satisfaction even after paying as much as Rs. 2|4|- for a very uncomfortable seat."

SHILLONG. *M. P. Wanchoo.*

**Sheikh Hassan, a talented artiste, now wields the megaphone and makes a good job of "Shahnaz" his first directorial assignment.**

**In "Chandrasekhar" of Pioneer Pictures, there is evidently an Englishman chasing Indian girls through public gardens. Kanan, of course, has that empty pot of water which, if needs be, can be "emptied" on the 'nut' of the Englishman.**

**NOW—NOW!**

"I may kindly be permitted to answer the charges of two of my friends in these columns, who have criticized me in recent months. I should never have contemplated this course, but for the latest letter (April '47 issue of "filmindia) by my good friend, Mr. H. A. Rahman of Rangoon on the subject of "Sex on the Screen".

"Some months ago, I condemned the Touring Cinemas in the May '46 issue of "filmindia" which the magazine rightly captioned, "Travelling Thugs". I did not expect that such a non-controversial subject would evoke any criticism from any of my friends, who are also equally interested in the advancement of our film industry. I wish to assure Mr. N. V. R. Swamy of Negapatam (who came out with an undeserving defence of Touring Cinemas) that I am essentially a

product of Indian villages, of which I am really proud, and have got personal experience of these Travelling Cinemas. In fact, it is only from 1943 that I have become a citizen in the true sense of the word. As for his sporting offer to me to make an alternative suggestion, it is surprising that any genuine reader of "filmindia" should have brought forward such a meaningless proposition, as the journal has consistently fought for the establishment of Municipal Theatres in all our important villages.

"I am sorry Mr. Rahman has wasted much of his forceful arguments unnecessarily, as my only point in commenting on his original letter was to emphasize the fact that indecent sex-appeal would affect the morality of our people. I never condemned sex-appeal as such, but only declared that in the name of sex, our unintelligent producers should not be allowed to misuse it, to the detriment of public interests. In fact, I concluded my comment with the remark "Sex is, undoubtedly, an essential element of entertainment, but an overdose of it may have a demoralising effect on the minds of our people."

"In support of my contention, I illustrated the history of Tamil Films in recent years, pointing out, that in spite of Censor Boards, pictures have come out with a so-called "Sex-appeal", which have been rightly condemned by the educated classes, for whom Mr. Rahman pleads so eloquently.

"As for the last paragraph of his letter, it has nothing to do with 'Screen' or 'Sex' but involves the 400 million slaves of this country, for whose social, economical and political advancement, our leaders are still fighting hard.

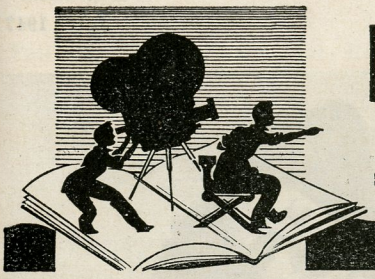
"If, as he says, Mr. Rahman does not support "sex-appeal, if displayed beyond the bounds of decency", I see no reason why he should have come out with a big indictment of this poor soul, who, too, has stood for the same cause. I am really sorry that much precious space of "filmindia" has been wasted over this trivial issue.

"I consider myself and Messrs. Rahman and Swamy partners in a common task of fighting to improve the Indian Film Industry, under the inspiring leadership of Mr. Baburao Patel. The odds and interests against us are indeed too strong and, if we, the soldiers in the field, are to display disunity it will be an indirect encouragement to the forces ranged against progress. We would, then, be guilty of strengthening the hands of Pandit Indra and his tribe."

*N. S. V. Chalam.*

BANGALORE.

The Love The Lovers & The Loved Create
GIT-GOVIND
KANU DESAI'S First Screen Promise
Directed by R. THAKUR
Music by GYANDUTT
Featuring:-
PREM ADIB ☆ SULOCHANA CHATTERJI
David ☆ Ram Singh ☆ Bhagwandas ☆ Kantilal
Pesi Patel ☆ Bela Rani &
LEELA DESAI
For Particulars...
SHREE FILMS Dadar Bombay 14
INDIA PHOTO CO.



# PICTURES IN MAKING

**PUNJAB FILM CORPORATION (Bombay)**

Producer-director Walli Saheb has been able to release "Dekhojee" in North India, where it has met with considerable success. This is not surprising, however, when we know that charming Mumtaz Shanti, stars in "Dekhojee".

In spite of riots, Producer-director Walli Saheb has been working hard on "Padmini" a social subject starring the ever-graceful Mumtaz Shanti. The story is by Manto, who also plays an important role in the picture.

**FILMISTAN LTD. (Bombay)**

These producers seem to keep one eye on quality and the other on the box-office. No wonder, film-goers like "Sindoor" with its progresive theme, which is reported to be doing good business at the Roxy.

"Shehnai" another musical social, has been scheduled for release at the Novelty, Bombay. At the studios, Producer Gyan Mukerji is working with feverish speed on "Leela", starring Veera, Shobha and Kanu Roy. Writer-director Munshi Dil, is reported to be happy with the result he has achieved in "Do Bhai", featuring Kamini Kaushal, Ullhas and Rajen Haksar. The new picture, (which is not named as yet) and which is going to the sets, will star Ashok Kumar and Rehana with direction by Kishore Sahu.

**MAZHAR ART PRODUCTIONS (Bombay)**

With "Pehli Nazar" going stronger every day at the Minerva, Producer-director Mazhar Khan is all smiles these days. But being a hard-working man, we do not grudge him any smiles, because hard work in itself is a big reward. He quietly tells us that he has gone one better in "Sona" and he wouldn't be surprised if "Sona" beats all the records of "Pehli Nazar". "Sona" is reported to contain an emotional theme, starring Comedian Dixit, Suman Sule and Mazhar himself. In the meantime, "Guest House", featuring sweet-looking Geeta Bali, is being completed.

**WAHAB PRODUCTIONS (Bombay)**

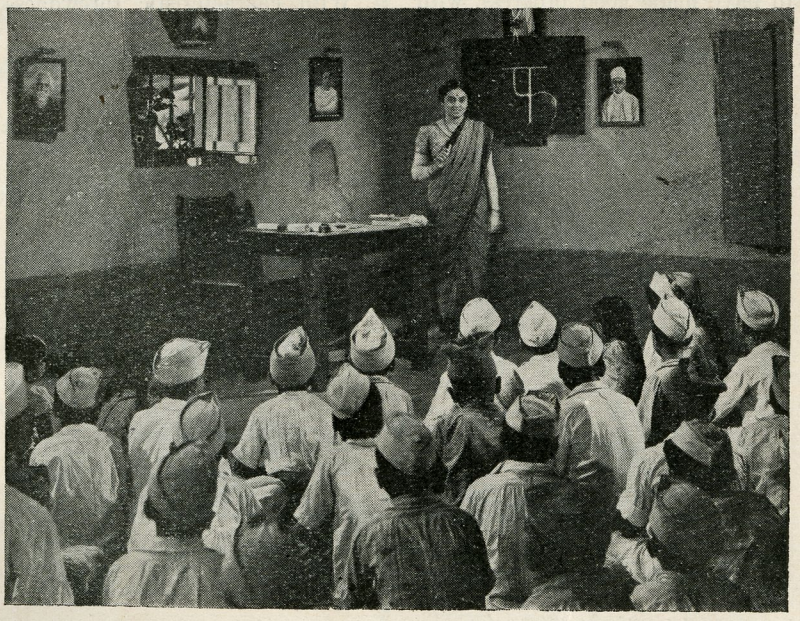
In record time, director-actor Sheikh Hasan has done more than half of "Shahnaz", a gypsy social, starring vivacious Begum Para opposite Altaf. We are told that "Shahnaz" has attractive music given by Amir Bai Karnataki and the picture is likely to click at the box-offices. Working with confidence and speed, we hope Sheikh Hasan makes a good director and we have precious few good ones here.

**ASHA ART PICTURES (Bombay)**

"Stage Girl" directed by S. H. Tharani has been passed by the Censors and will be released shortly in some key stations. "Stage Girl" features Dilawar, Meherunnisa and Habib.

**VIKAS PICTURES (Bombay)**

"Meri Amanat" featuring Meenakshi and Nandrekar has gone to the editing room. The direction is reported to be in the joint charge of Prabhakar Gupte and Sutar. The music is given by Parsekar.



**Meenaxi lectures to a pack of school children in "Meri Amanat", a Vikas picture.**

**KIRTI PICTURES LTD. (Bombay)**

"Hatamtai" is fast nearing completion. One of the highlights of "Hatamtai" are the dances given by Auzurie. Other stars featuring in "Hatamtai" are light-eyed Vanmala, Kamal Kapoor and Amir bai Karnataki.

**SETH BROTHERS PRODUCTIONS (Bombay)**

Gifted with a flair for writing slick dialogue, writer Agha Jani Kashmiri has not only completed "Tohfa" but has made a good job of it. "Tohfa", stars Veera and Anuradha, who, we are told, plays the role of a village girl, very feelingly. The music is given by Rauf Osmania.

**BOMBAY CINETONE LTD. (Bombay)**

Producer-director K. B. Lall's "Samrat Ashok" is still awaiting release. In the meantime, the energetic K. B. Lall is busy preparing for "Mutiny" a political subject and "Dopatta" a social melodrama.

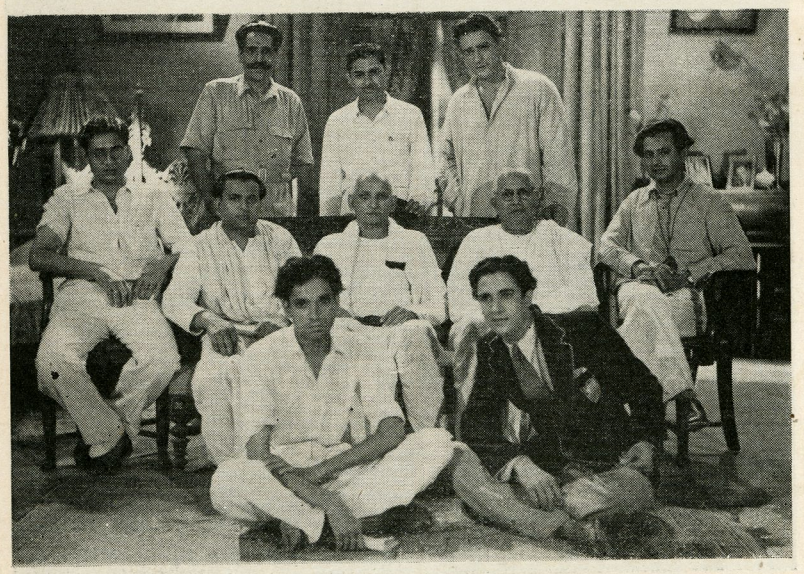
**VICTORY PICTURES (Bombay)**

"Daring Detective" is reported to have made good progress, with direction in the hands of Mohammed Husain. The cast consists of Master Douglas, Rajkumari and Dalpat. "Sher-e-Bengal" has been doing good business wherever it has been released.

**Radhika in "Rakh", a social theme produced by Modern Theatres.**

**RAMNIKLAL MOHANLAL & CO. (Bombay)**

With characteristic shrewdness, Messrs. Ramniklal Mohanlal & Co. have purchased the distribution rights of "Yadgar" for a big sum of Rs. 5 lakhs. "Yadgar" is directed by Naiyyar and stars Nazir, Jyoti and M. Esmail. The company in turn, has already resold the rights of C.P.C.I. for a sum of Rs. 60,000/- and the negotiations for other territories will be soon completed.



**Congressman Pattabhi Sitaramayya paid a visit the other day to see what Comrade Kulwantrai (to his right) was doing with "Azadi-Ki-Rahpar", a national theme of Hindustan Kalamandir, directed by old Lalit Mehta, standing between Capt. Kirparan and Prithviraj.**

**AMAR JYOTI PICTURES LTD (Bombay)**

Director Mohan Sinha is reported to have made "Dil Ki Rani" a light comedy packed with laughter. The music is by S. Dev Varman. "Dil Ki Rani" stars pretty Madhubala, Raj Kapoor, Badriprasad and others.

**SAMAJ CHITRA (Bombay)**

"Bihari" has been completed by Producer A. B. Samant and he is now going to release it in Bombay.

**THE SCREENS (Bombay)**

This distributing firm has bought over the C.P.C.I. and South rights of "Paraye Bas Men", produced by India United Pictures. The picture has been released in some North Indian towns.

**DOTARA PICTURES (Bombay)**

Producer-director Kishore Sharma has nearly completed "Middle

Fail" featuring Kiran and Raj Kumar. Music director Hanuman Prasad, has given, we are told, attractive music.

The paper work of the next two pictures "Neeyat" and "Sapoot" is getting ready.

**PIONEER PICTURES (Calcutta)**

"Chandrasekhar" has been nearly completed. With a big cast like Ashok Kumar, Kanan Bharati and Chhabi Biswas, "Chandrasekhar" has every chance of succeeding at the box-office. Debaki Bose is in charge of direction and the music is handled by Kamal Das Gupta.

**HINDUSTAN KALAMANDIR (Bombay)**

A distinguished politician to visit the sets of "Azadi Ki Rah Par" was Dr. Pattabhi Sitaramayya who, it seems, was quite pleased with the theme of the story. The picture features Prithviraj, Jairaj and Vanmala.


*Coming Simultaneously at*

**CAPITOL TALKIES** & **BROADWAY CINEMA**
BORI BUNDER DADAR

HIND PICTURES'

# MALIKA

*A powerful magnificent story depicting the burning love of a Queen for a man-in-the-street and of his love and sacrifices for his motherland.*

*Starring:-*

**SHOBHANA SAMARTH**
**and KASHMIRI**

*Music:* A. R. QUIRESHI

*Director:-* NAZIR

For Bombay and C.P.C.I. territories write to:-

**ALL INDIA PICTURES**

201-B KHETWADI MAIN ROAD,
BOMBAY 4.


**JAI HIND FILM EXCHANGE (Bombay)**

These distributors have purchased the world rights of "Adalat" produced by Mangal Pictures of Kolhapur. "Adalat" features Baburao Pendharkar, Salvi and a new screen-pair Shalini and Jay Singh. "Jai Malhar" in Marathi has been released in Maharashtra.

**BOMBAY TALKIES (Bombay)**

"Milan" a story adapted from "The Wreck" by Rabindranath Tagore, is running at the Imperial Cinema, Bombay. Director Nitin Bose has made "Milan" an interesting picture. The cast consists of Mira Misra, Ranjana and Dilip Kumar.

**ALL INDIA PICTURES (Bombay)**

"Malika", produced by Hind Pictures has been completed and high hopes are entertained regarding its success. It is scheduled for simultaneous release at the Capitol and Broadway Talkies, Bombay.

**SUNRSIE PICTURES (Bombay)**

Producer-director V. M. Vyas has sold the rights of "Kunwarbai Nu Mameroo". He has shot the outdoor sequences of "Bahar Vatoon" and "Jasma Odan". Both the stories are written by the veteran Mohanlal G. Dave, with Gujarat as the background.

**RANJIT MOVIETONE (Bombay)**

Director Chaturbhuj Doshi has made good progress with "Bela", a D. N. Madhok concoction. "Bela" stars Jairaj and Nigar Sultana.

**NAVHIND PICTURES LTD. (Bombay)**

Producer-director Shambhurao Sirdesai has completed "O Janewale" with Gita Desai and Trilok Kapur in the lead. Mr. Sirdesai and Mr. Framroze are now busy with "Hari Mandir", a subject dealing with the Temple Entry problem. The cast will be announced later.

**SHAHZAD PRODUCTIONS (Bombay)**

Producer Shahzada Iftkhar is reported to have made "Veena" an interesting picture. With Veena and Ashok Kumar as stars, we can quite believe this report. The script work of "Khwab" and "Hindustan" has been completed.

# Your Crowning Glory

By

**Leila Danbury**

*(Exclusively for "filmindia")*

Shining, glossy hair can be yours, whatever its natural colour. It takes a little trouble and quite a lot of patience, but it is easy and treatment begins at home.

The secret, if there is any, is a good wash and brush-up in the truest sense of the word. Two hundred strokes with a good stiff brush, or preferably two, every night must be routine in your treatment. Brush away from the scalp and out towards the tips, with your head down, and feel your scalp tingle with the rush of fresh blood that feeds the hair producing cells underneath the scalp. Brushing cleanses your hair, distributes its natural oils evenly along the whole length, and polishes it.

Do not forget to massage your scalp half-way through nightly brushing. When your arms get tired, put down your brushes, rest your elbows on the dressing table, place your thumbs on the base of your skull and massage with your fingers, using a circular motion.

Press them down hard and feel the scalp loosen and move with your fingers. Gradually move your thumbs up the centre of your skull so that the whole of your scalp is massaged. Then continue your brushing to sweep away any dirt and dandruff loosened by your scalp massage.

If you want to have beautiful hair you *must* keep your hair-producing cells free from dirt and dandruff.

### SHAMPOO AT LEAST ONCE A FORTNIGHT

Never let your hair go for more than a fortnight without a shampoo. In the summer you will find it necessary to shampoo more frequently as heat and perspiration affect your hair. By now you probably know whether you prefer liquid, cream, or powder shampoo. Use at least two applications; it will take the first one all its time to penetrate the dirt and grease and to form a lather. Then rinse in warm water.

The second application of shampoo should form a good frothy lather. Work it well in with your finger tips, scrub in a circular motion and pay special attention to the hairline at forehead and temples where make-up clings and the spot above the ears where dandruff begins.

Then rinse again and—here is quite an important point: the ends of your hair are rougher, they have been with you longer, and so, unless they are cleansed first, they can trap the dirt and soap rinsed down from the top of your head. So rinse the ends first and then send several mugfuls of clear water over the top.

If you have long, thick hair, repeat with one more application of shampoo and work it in as before. If your hair is fine, two latherings should be sufficient and then just keep on rinsing. It is no good washing your scalp free of grease and dirt only to leave it in your hair. So just keep on rinsing. It is worth the extra few minutes to produce that silky shine.

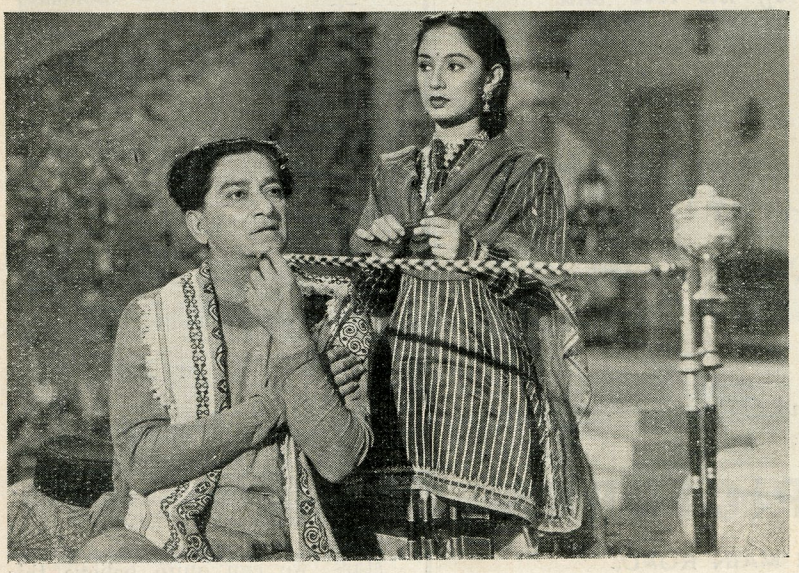
### RINSE TILL IT SQUEAKS

Ten rinses in clear water should do the trick and the test is that your hair should squeak when you stroke it.

Put a dash of vinegar in your final rinse and feel your hair run like silk through your fingers. A prepared camomile rinse is an inexpensive way to highlight your own colour and put those glints into it without actually dyeing the hair.

Always wash your hairbrush and combs, hairnets, etc. when you wash your hair. Put a little disinfectant into the rinsing water if you suffer from dandruff.

When the hair is set and dry, a final polish with an old piece of pure silk, after brushing, will make your hair truly deserve its historic description—a woman's crowning glory.



**Nawab and Anuradha play important roles in "Tohfa" a G. D. Seth production.**

*OUR REVIEW*

# "Sarai-Ke-Bahar"—Is Broth From A Brothel!

## *Picture Presents Morbid And Lascivious Tale!*

This picture is written and directed by Krishan Chander, who, it is said, has made some name as a short-story writer in Urdu. The story of this picture, however, does not commend his work as a story writer.

"Sarai-Ke-Bahar" has a morbid, suggestive and unhappy story which leaves a bad taste in the mouth. In its philosophy, it is completely confused and the writer cannot make up his mind about his theme right up to the end.

"Sarai-Ke-Bahar" is an entertainment that begins with a brothel, remains in a brothel and ultimately ends in a brothel. It is in short a brothel broth and as such becomes an objectionable picture for young minds.

**SARAI-KE-BAHAR**
Producers: **National Studios Ltd.**
Language: **Hindustani**
Story: **Krishan Chander**
Lyrics: **V. Adil & N. Haider**
Music: **D. C. Dutt**
Photography: **J. Kapadia**
Audiography: **P. S. Misra**
Cast: **Sabita Devi, Radhika, Mahendranath etc.**
Released At: **Novelty, Bombay.**
Date of Release: **18th April 1947.**
**Directed By:**
**KRISHAN CHANDER**

### REALISM OF RAPE!

The story begins with an inn which is described in the booklet of the picture as follows: "The Sarai is situated between two tiny kingdoms. It has its own evil personality and attracts debauchees from far and wide."

The situation of this brothel "between two tiny kingdoms" suggests that it is outside the influence of common law and order and codes of decency.

Outside this brothel—or shall we say "Sarai"?—the writer places a small family of beggars—three in all: the two old parents and a good-looking grown-up daughter ready for rape. Krishna Chander doesn't make a secret of his intentions. Right from the first shot of this beggar girl named Minni, he keeps grudging the girl's virgin beauty—till ultimately the villainous Jagirdar rapes it to the satisfaction of the writer.

Isn't rape a new realism for our present-day progressive writers? And the rape of a beggar girl must be a classic realism to Krishan Chander? If Krishna Chander only realizes that more than 90% of our present population is a result of rape—emotional, moral and physical—he wouldn't find so much dramatic material in a rape which is nothing but a tragedy of our national sex history.

Yes, Minni, the beggar girl, is raped both by the Jagirdar and the story-writer. The Jagirdar did it for his physical pleasure and the writer did it for his mental peace.

### THE "LILY" AND HER LOVER

But we forgot the effeminate poet which the writer has thrown into the story as his philosophic symbol. This fellow comes from nowhere but reaches somewhere viz, captures the heart and the

**Here is smiling "Neelo", with those exciting eyes, wanting to join the films. She talks Hindustani as a mother tongue. Her address is, of course, "Filmindia".**

**Sulochana Chatterjee supplies all the sex goods in "Pahela Pyar", a social story of Sagar Movietone.**

hand of the heroine. He sings—broods—speaks to himself and does sleep walking rest of the time. He lets Minni be raped. The rape feeds his poetic soul.

The erratic story continues. The poet is picked up by the Jagirdar and introduced to his only daughter who leads a cloistered life while her father rapes all women at any age.

The poet and the cloistered "lily" fall in love with each other. Another Jagirdar, equally bad, comes on the scene and kidnaps the "lily" and takes her to the Sarai—evidently the only place where women were supposed to shed their virginity.

Minni, who has been rationing her youth among the visitors to the "Sarai", takes part in the final climax and kills the second Jagirdar, saves the heroine though she is herself fatally stabbed and hands over the heroine to the sleep-walking hero.

**A DISGRACEFUL SHOW**

The whole affair is idiotic and

**Meenaxi comes to the screen after a long time in "Meri Amanat", a Vikas production.**

fails to entertain throughout. This man, Krishan Chander, whoever he is, should keep away from the screen. Whatever he may have done with the Urdu language in the Punjab, he is no good at all with the screen medium.

"Sarai ke Bahar" is a disgracefully amateurish show all round.

There is nothing good in the picture excepting Radhika who plays Minni. The girl has natural pathos in her face and enough of sex-appeal to hold attention. Though she has a poor role to play, she does her work pretty well.

Sabita Devi plays the "Snow White" of the story and looks as if the "Prince Charming" stayed away too long and "Snow White" aged in the meanwhile. Sabita can't act. She should be now shot out of the screen.

In short, "Sarai-Ke-Bahar" has a stink of the brothel and it is a picture that should remain every "cinema ke bahar" through sheer decency.

Itec

*Offers*

NEW MICRON XIB

The World's Largest Sound Projector

*from*

Europe's Largest Projector Factory

THE MOST MODERN POST WAR SOUND PROJECTOR.

INTERNATIONAL TALKIE EQUIPMENT CO., LTD.,

17, New Queen's Road, Bombay 4.

Phone: 20892 Telegram: "Soundhead"

NEW YORK: 57, William St.. NEW YORK 5, N.Y.

MADRAS: 18, Mount Rd., MADRAS 2.

LONDON: 21, Wormwood St, LONDON E C. 2.

*OUR REVIEW*

# "Mitti" Is So Much Stinking Dirt!

## *Utterly Rotten And Boring Picture!*

This picture has been produced under the patronage of Jayant Desai who has lent his name and reputation as a producer to this picture. His pet assistant, Ravindra Jayakar, has moreover directed the picture.

"Mitti", however, is just so much stinking dirt with not a moment of relief in its ten thousand and odd footage. Ravindra Jayakar should not direct motion pictures.

The plot of "Mitti" is idiotic and that is the least we can say about it. It all starts in a village between Ramesh, the socially conscious son of a local zamindar, and Sheela, a poor village girl with a musical voice.

As is natural with Indian writers, the musical voice of the heroine takes the story through the aisles of a theatre. The usual sequences now follow with the usual ending. One can see the end of the story in its second reel.

Ramesh Saigal, the story-writer, should be kept miles away from a film studio, if the dirt, that is found in "Mitti", is going to spoil the screen in future.

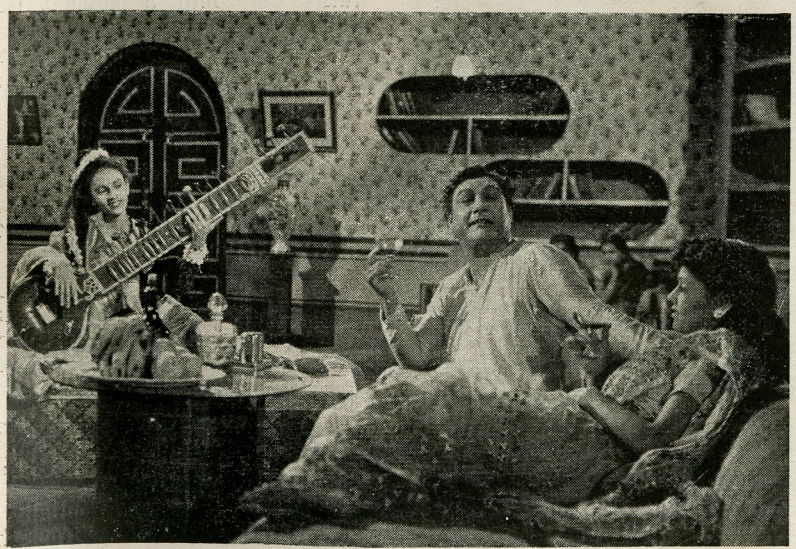
The picture is clumsy and amateurish in every aspect. The sound recording is so bad that half the picture cannot be picked up by the ear. The dialogue, the music, the lyrics are all too bad for words.

From the players no one gives even a reasonably tolerable performance. Khurshid looks old and worn out in the heroine's role. Sadiq plays Ramesh and looks more like a walking bamboo.

In short, "Mitti" is a disgustingly boring show and should be scrupulously avoided both by the showmen and the film fans.

| | |
|---|---|
| Producers: | **Central Studios** |
| Language: | **Hindustani** |
| Story: | **Ramesh Saigal** |
| Songs: | **Kadri, Nazim & Kamal** |
| Music: | **Lal. Md. & Paiganker** |
| Cast: | **Khurshid, Sadiq Ali, Reva Shanker etc.** |
| Released At: | **Krishna, Bombay.** |
| Date of Release: | **24th May 1947.** |

Directed By:
**RAVINDRA JAYAKAR**



**In a situation of wine and women, Mazhar Khan is quite at home in "Naiyya", a social story produced and directed by him.**

**Rehana is becoming more and more popular every day. Here she is in "Shehnai", a picture of Filmistan.**

A PRODUCT OF:
COMTE DE CARITAT
(Count of Caritat)
FOREMOST PERFUMERS OF FRANCE

Sole Distributors for:
INDIA, BURMA, & CEYLON:
Indo International Commercial Corporation Ltd.
Lalghir Chambers, Tamarind Lane, Fort, Bombay

TRADE ENQUIRIES INVITED

K 139 E.A.7

*OUR REVIEW*

# "Tulsi Vrunda" Another Mythological Hocus !

## *Crude Entertainment For Old-fashioned Folks !*

While seeing "Tulsi Vrunda", one feels like having gone back to the times when Dada Phalke produced mythical and magical pictures for the Hindustan Film Company, nearly 30 years ago.

"Tulsi Vrunda" is as crude and primitive as Jayant Desai and Ishwarlal could jointly make it. In fact the picture compares favourably with the stuff produced by Indians in the early twenties.

**TULSI VRUNDA**

| | |
|---|---|
| Producers: | Jayant Desai Productions |
| Language: | Hindi |
| Lyrics: | Qamar Jalalabadi |
| Music: | Ram Ganguli |
| Photography: | Dronacharya |
| Sound: | K. Save |
| Cast: | Ranjana, Umakant, Ishwarlal, etc. |
| Released At: | New West End Bombay. |
| Date of Release: | 2nd May 1947. |

Directed By:

**ISHWARLAL**

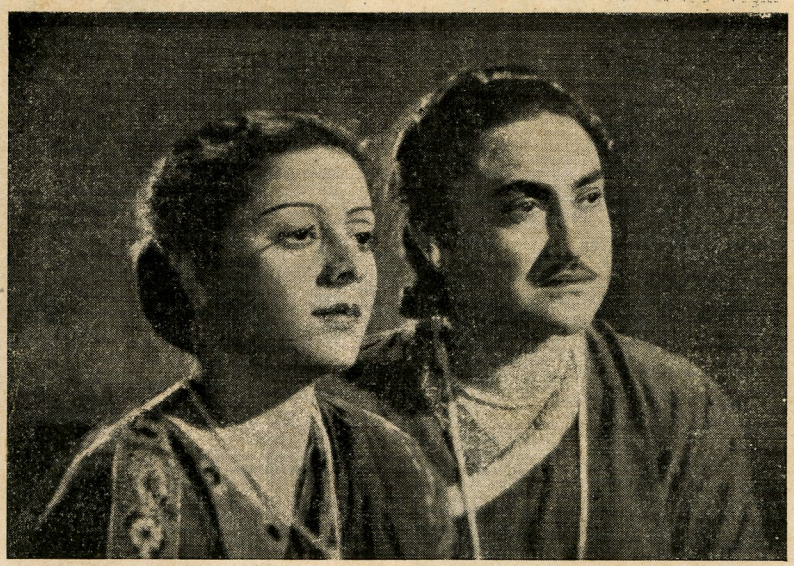
### USUAL HOCUS

The story is one of the usual thousand myths woven round the Hindu pantheon of gods. This is about Vrunda, a princess, who was married to Demon Jalandhar.

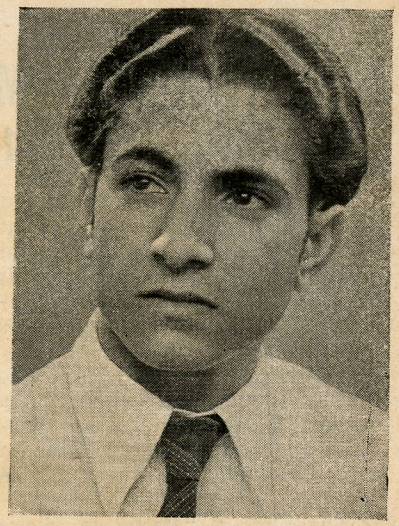
Jalandhar aimed at conquering all the three worlds. As was usual with such ambitious demons, he already had several gods in captivity. Jalandhar had particular hatred for Vishnu and the hatred became his sole obsession when he discovered in his wife a staunch devotee of Vishnu.

Now begins the usual battle between the good and the evil. Against the advice of his devoted wife, Jalandhar marches against Vishnu and makes him a durwan at his palace gates. The devoted wife, of course, goes through the usual acid tests to prove her spiritual unity with God and her devotion for her husband. Owing to his wife's spiritual stature and chastity, Jalandhar succeeds in his evil warfare and instigated by Narad—the travelling newshound of olden times—bids bold to marry even Goddess Parvati who was his mother.

The climax is soon reached in which the Lord, taking the form of Jalandhar, embraces Vrunda and shatters her chastity which had made Jalandhar invulnerable. Vrunda curses Vishnu and turns him into a stone. But Jalandhar is soon killed leaving the gods in heaven happy with their own wives and sometimes with those of others.



**There is little to choose in their appearance but there they are, Kanan and Ashok Kumar, for the first time together in "Chandrasekhar", a historical subject of Pioneer Pictures.**



**Recruit Harbans Lall Jaggi, G|439 D. A. V. College Road, Rawalpindi, is 5' 5" and 19. Says he sings and acts already.**

### A GHATI PICTURE

The entire picture is a crude affair. It seems to be planned for old-fashioned idiots, who like to see their folklore on the screen.

Ishwarlal hardly looks a good Jalandhar who was a great warrior. Ishwarlal, with a paunch that walks before him, lends doubtful effeminity to the role.

Ranjana does quite well in the traditional cow role of Vrunda. The others are too bad for words.

"Tulsi Vrunda" is essentially a picture for ghati women from the villages. It is not at all a picture for the cities.

Printed by Baburao Patel at New Jack Printing Works, Ltd., Globe Mills Passage, off Delisle Road, Bombay 13, and Published by him for "filmindia" Publications Ltd., from 55, Phirozshah Mehta Road, Fort, Bombay.